

Patricia Prattis to Appear as Soloist With Pittsburgh Symphony Orchestra

Musical history in the classified field will be made Feb. 26, 1956, when the first local Negro musician will appear as a soloist with the Pittsburgh Symphony Orchestra, according to an announcement made by the Pittsburgh Symphony Society, Wednesday.

This coveted honor goes to Miss Patricia A. Prattis, 14, daughter of Mr. and Mrs. P. L. Prattis of 1311 Grotto Street.

The talented Miss Prattis will appear as piano soloist in the annual joint concert by the symphony and the Pittsburgh Symphony Jr. She will play the difficult "Piano Concerto in A Minor," by Greig.

Miss Prattis was a winner in the auditions held last month for student soloists to appear with the Pittsburgh Symphony Orchestra at the Young People's concerts, Feb. 27-28, and the joint concert.

Miss Boyce Reid, 13-year-old pianist of 96 Park Entrance Drive, Mount Lebanon, was selected at the same time as soloist for the Young People's concert.

AN HONOR STUDENT

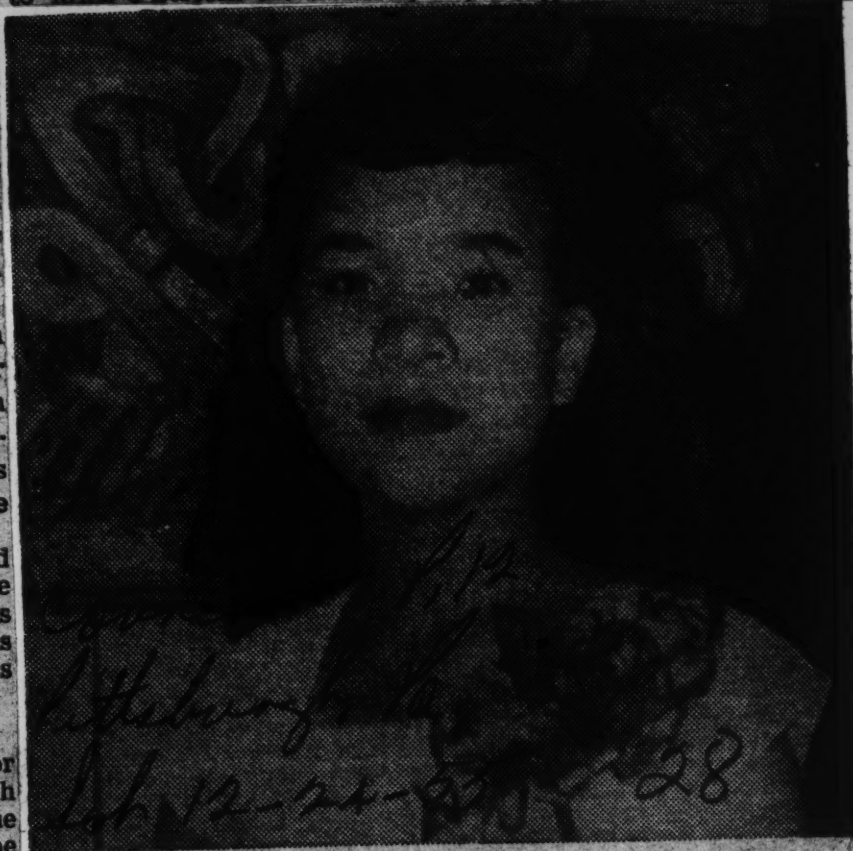
Miss Prattis is an honor student at Westinghouse High School, and began studying the piano with Adele Rehard at the age of 6.

At 9, she began study at the Irene Kaufmann Settlement with Pittsburgh Symphony pianist, Harry Franklin. Also at the Irene Kaufmann Settlement, she studied violin with former Pittsburgh Symphony violinist, Kras Malno, and in 1954 was a violinist with the Pittsburgh Youth Symphony and the Pittsburgh Symphony Jr. She began playing violin in the All-City Student Orchestra at the age of 8, and became pianist for Westinghouse High School Chorus in her freshman year when she was 13.

As a pianist, she won the Pittsburgh Concert Society Youth Audition in 1954, and was presented in concert at the Stephen Foster Memorial Auditorium in February.

VERSATILE MUSICIAN

At present, she is a first violinist with the Westinghouse High School senior orchestra and the Pittsburgh Youth Symphony. She



SYMPHONY SOLOIST—Miss Patricia A. Prattis, 14-year-old, daughter of Mr. and Mrs. P. L. Prattis, Pittsburgh, will appear as piano soloist with the Pittsburgh Symphony Orchestra February 26.

also plays glockenspiel in the high school band and is substitute organist for the Wesley Center AME Zion Church.

Miss Reid, a pupil of Joseph Esposito, is in the eighth grade at Mellon Junior High School, and has been studying piano since she was five years old.

She was a Pittsburgh Concert Society Youth Audition winner at 11, and won a Pittsburgh Musicians' Club scholarship the following year. Last summer, she was featured with the Chautauqua Student Symphony. For her solo appearance at the Young People's concerts, she will play Beethoven's Piano Concerto No. 1, in C Major.

—BIGGEST and the BEST—



IKE HATCH who sailed for London after a singing career in U.S. theatres has for past 20 years been a favorite radio singer throughout Europe. He is currently doubling at Lon-

don's famous Miramar Club. Hatch is another American artist who found something appealing about Europe and has decided to give up America.

George Bias Is a Man With Talent Who Won't Give Up

Courier *Pittsburgh* *4-23-55* *P. 22*
 BY MARC CRAWFORD

Out of the speakeasies of the roaring '20s came a young tenor who, then like now, sounds like Morton Downey. But he doesn't look like Morton Downey. This tenor became the first Negro singer in America to record a popular song in the popular idiom.

The year was 1928, the label was Columbia, the tune was "Since You Went Away," and the man was George Bias, now 51.

George's story is a familiar one. Chapter one, born thirty years too soon. Chapter two, possessor of a rare talent. Chapter three, talent not marketable because of a frustrating social structure that decrees who shall sing what and to whom.

If George had been less pigmented, his story of success would have been a press agent's dream. It would probably have read thusly:

"George Bias, tenor matinee idol of millions, was born in Baltimore. He came up the hard way. He sold newspapers and sang for pennies. Stage hands threw him out of theaters by the seat of his pants when he trespassed and strained to hear the big names rehearse. He often skipped school to hear the great tenors, John Steele and John McCormack whenever they came to town. Bias is where he is because of the burning desire to be a success."

4-12-24-53
 Because George is pigmented, his story has been thusly:

As George's voice changed from the boy soprano to the rich tenor, he sang in cabarets and speakeasies. In the twenties he had a top salary of \$18 per week.

Before his then famous but now forgotten Columbia recording, George auditioned for another major label. Frankly they admitted he was good, but he sounded like Gene Austin. Austin was the king of American song in that era. And also three little words: "You Are Colored."



GEORGE BIAS

"Somewhere over the Rainbow"

—Johnson Photo

The day of the disc jockey had not yet dawned, radio was in its infancy and TV was two decades from reality. The Negro market at that time was eating out of the blues queens' hands. Bessie Smith, Clara Smith, Ethel Smith, but no place for George Bias, the Negro with the Irish tenor voice.

Through it all, George Bias still waits with courage and conviction for his big break.

"Rock 'n' Roll" won't last forever and my type of music will never die, it's coming back. I know how to use my voice.

It's had thirty years to mellow and experiment. In the old days we didn't have microphones and you had to use your voice properly if it was to last. No, I believe my big break is coming," the singer said.

Three times this month, George's voice has been beamed across the nation over Willie Bryant's ABC network show.

Whether George makes it or not is another story, but you can bet he'll continue to give it all he's got.

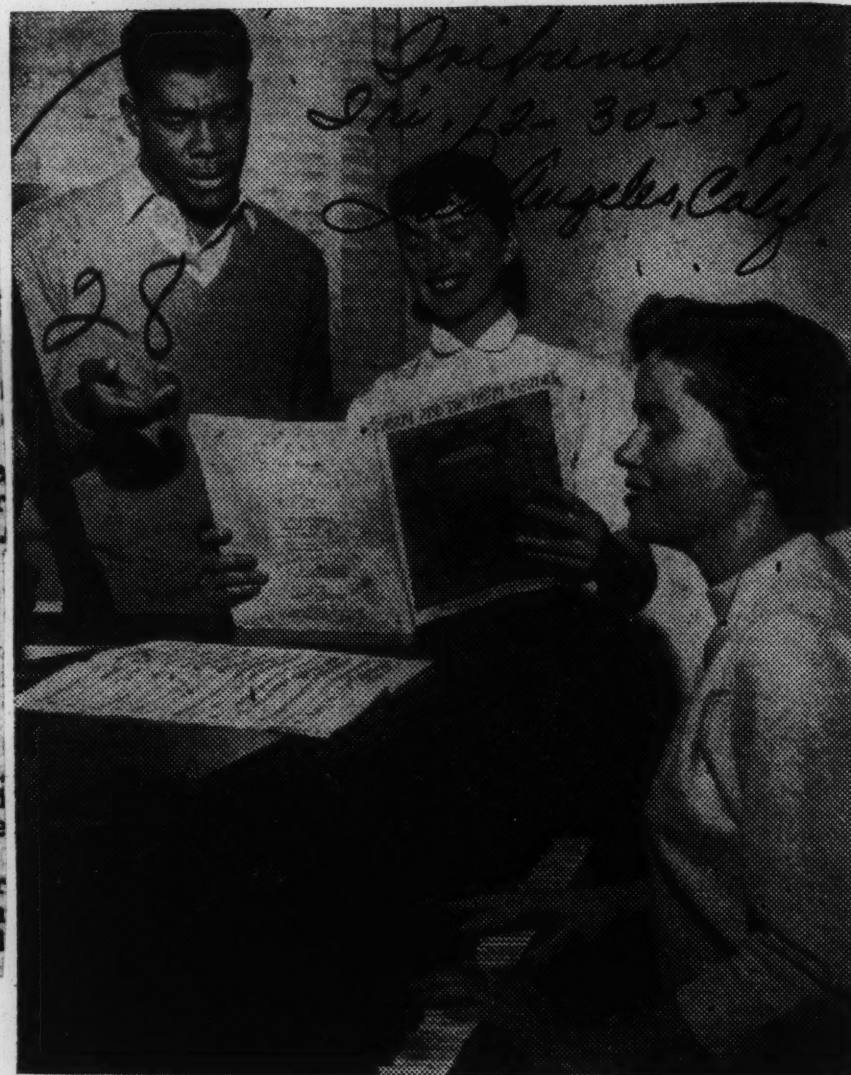
Leads 'La Traviata'

Courier
Everett Lett Gets Chance To Conduct
Pittsburgh
4-23-55

NEW YORK—This city which has added much to the pages of democratic history in the world of the theatre, this year added yet another paragraph Sunday when 35-year-old Everett Lett became the first Negro to conduct an operatic performance.

Conducting the matinee performance of Verdi's "La Traviata" with an all-white cast, headed by Eva Likova, Rudolf Petrak and Cornell MacNeil, Mr. Lett added to the distinguished niche cut in this field by Marian Anderson at the Met. and Leontyne Price on TV.

A one-time busboy in Cleveland's Wade Park Manor Hotel, Mr. Lett was born in Wheeling, W. Va. Taken to Cleveland by his bookkeeping father when he was seven, he worked at many odd jobs to put himself through the Cleveland Institute of Music.



TOMORROW'S ARTISTS — Gloria Yohe, alternate "Mother" in Menotti's "Amahl and the Night Visitors", rehearses the fine points of her role with Cathy Roach, student accompanist, and Jack Crowder, student director of the opera being performed by the University of Redlands Concert choir and to go on a tour of the state this month.

Young Crowder, a Riverside resident, is regarded as a promising choral musician. (See story)

Negro lad directing Redlands university student opera

REDLANDS — Jackie Crowder, strapping Negro lad who is a junior at the University of Redlands, California as a promising musician will direct the production of Carlo Menotti's opera "Amahl and the Night Visitor" as the University Concert choir goes on a California-wide tour next month.

Later he attended Columbia University and studied conducting on scholarships at the Juillard Summer School and at the Berkshire Music Center in Tanglewood, and privately with Max Rudolf and Dimitri Mitropoulos.

During the summer of 1950

Crowder is the son of Mrs. Treasie L. Lamkin, of Riverside, and is well known throughout Southern California as a promising musician. He is a music education major at the University, and student director of the Concert Choir.

Also featured by the Concert Choir is the Latouche-Robinson patriotic "Ballad for Americans" in which Crowder sings the leading baritone role.

and 1951 he served as director of the Opera Department at Columbia University. In 1952, he was granted a Fulbright Award by the U. S. Government for a

year's stay in Europe. During that time he furthered his studies at the famed Santa Cecilia Academy of Music in Rome and worked in an experimental opera theatre there. His first conducting role here was at Town Hall in May 1948. Since then, he has acted as guest conductor with the Boston Pops and with the Naumberg Orches-



King Oliver's Creole Jazz Band: (from left to right, seated) Baby Dodds, Honore Dutray, Louis Armstrong, Johnny Dodds, Lil Hardin; (standing) King Oliver and Bill Johnson.

combos playing around town.

Hot and Cool

PICTORIAL HISTORY OF JAZZ:

People and Places from New Orleans to Modern Jazz. By Orin Keepnews and Bill Grauer Jr. Illustrated. 282 pp. New York: Crown Publishers. \$5.95.

Sub. Harvey Breit
DURING the recent sub-summit meetings at Geneva, news dispatches described the extraordinary success of an American jazz band and declared jazz to be America's most effective weapon in the cold war. One needn't go that far, of course. But whether or not its hot beat and cool sound can be equated with "Das Kapital," jazz is America's very own, an inevitable and enduring marriage of African tribal rhythms, Southern Negro work songs and the white man's gospel music.

In this book the reader will find the faces of most of the men and women who have made jazz what it is today. It is, come to think of it, a fabulous roll-call: the great Jelly Roll Morton, an original at the keyboard who sported a diamond tooth; the

handsome egg-shaped King Oliver, a first-class horn but one whose fame mainly rests on the fact that he gave Louis Armstrong his first professional job; Papa Yancey and Chippie Hill, Earl Hines and Barney Bigard, Baby Dodds and Johnny Dodds; and the fine white players, after the immortal Bix (a kind of Scott Fitzgerald in jazz): Jess Stacy and Frankie Teschemacher, Mezz Mezzrow and Muggsy Spanier—and on up to Fats Waller and Duke Ellington, Bobby Hackett and Billy Butterfield. But, somehow, it all begins and ends in Louis Armstrong, first trumpet and first vocalist in all the world of jazz.

Since the book is a "history," the authors, both editors of the Record Changer magazine, have brought the history up to the present—and it is in this last part that the book suffers a let-down. The modern jazzmen seem to these ears noisy, unruly and sour. They look bland. And they are unproven. I would have voted an arbitrary halt with the Benny Goodman quartet and the various comeback



Leon "Bix" Beiderbecke.



Huddie Ledbetter.

Mr. Breit is assistant editor of the Book Review.



Jelly Roll Morton.



Bessie Smith.



Gene Krupa.

JAZZ UNIT MAKES TOWN HALL DEBUT

New York City
Modern Society Group and
Chamber Orchestra Offer
Adventurous Program

9/11/55-21-55
The Modern Jazz Society made its debut at Town Hall Saturday evening with a brilliant and adventurous program centered on the Modern Jazz Quartet and the compositions of its director, John Lewis.

The quartet was supplemented for a large part of the program by a woodwind chamber orchestra; J. J. Johnson, trombonist, and Lucky Thompson, tenor saxophonist.

On its own, the quartet can play with warmth, wit and subtlety. The group was at the top of its form Saturday. Mr. Lewis' "Pontessa," a lyrical suite that provided solo opportunities for Milt Jackson, vibraphonist, and Connie Kay, drummer, as well as Mr. Lewis, had a superb performance—light, delicate, full of the mainstream classical allusions of which Mr. Lewis is fond, yet definitely and strongly jazz in its rhythmic concept.

Mr. Lewis was an admirable pianist whose lean, spare, positive style kept even involved figures moving with a swinging feeling. And Mr. Kay, a paragon among jazz drummers, displayed delicacy, taste and extremely effective reserve even while supplying a beat that was undeniably insistent.

The quartet also played two other pieces by Mr. Lewis: "Porte de Versailles," a brightly driving snippet, and "Concorde," as well as Hammerstein and Romberg's "Softly As in a Morning Sunrise."

The bulk of the evening, however, was devoted to the augmented group, with the woodwinds led by Gunther Schuller, French horn. The compositions, again, were supplied for the most part by Mr. Lewis. Some, originally composed for and played by the quartet, were heard in arrangements by Mr. Schuller for the larger instrumentation.

The most completely realized of these adaptations was Mr.

Schuller's own "Twelve by Eleven," a basically atonal piece in which the atonality was watered down to allow for tonal solo passages. Mr. Schuller achieved a minor marvel of integration by keeping the solo spots largely within the context of the ensemble and by making his mixture of jazz and classical musicians swing with ease and naturalness.

However, in attempting to expand "Django," one of the most charming of the quartet's pieces, he could find very little legitimate use for his woodwinds except in the finale, which, in this new form, became a richly colored and warmly moving section.

Another expanded arrangement was contributed by Mr. Johnson, whose "Turnpike" was developed into a hard-driving jazz performance highlighted by a superb clarinet solo by Tony Scott and brilliant drumming by Mr. Kay.

There were first performances of three compositions by Mr. Lewis: "Sun Dance," "Midsummer" and "Little David's Fugue." The first proved to be the most interesting in jazz terms. Played in 6/8, the rhythm provided an unusual and fascinating framework for some strong jazz solos by Mr. Scott and Mr. Johnson.

The program also included a classical composition, Luigi Nono's "Polifonica, Monodia, Ritmica," played by a chamber orchestra under Mr. Schuller.

This concert marked a definite step forward in jazz concert presentations. Thoroughness and imagination were evident in every aspect of it. J. S. W.

Miss Hazel Harrison

Afro-American
honored at luncheon

Sat. 12-3-55
WASHINGTON

Friends and former colleagues of Miss Hazel Harrison honored her recently at a testimonial luncheon given by the faculty of the school of music at Howard University.

Miss Harrison, a well known concert pianist, recently resigned from her post at Howard where she taught for 18 years. She is now residing in New York.

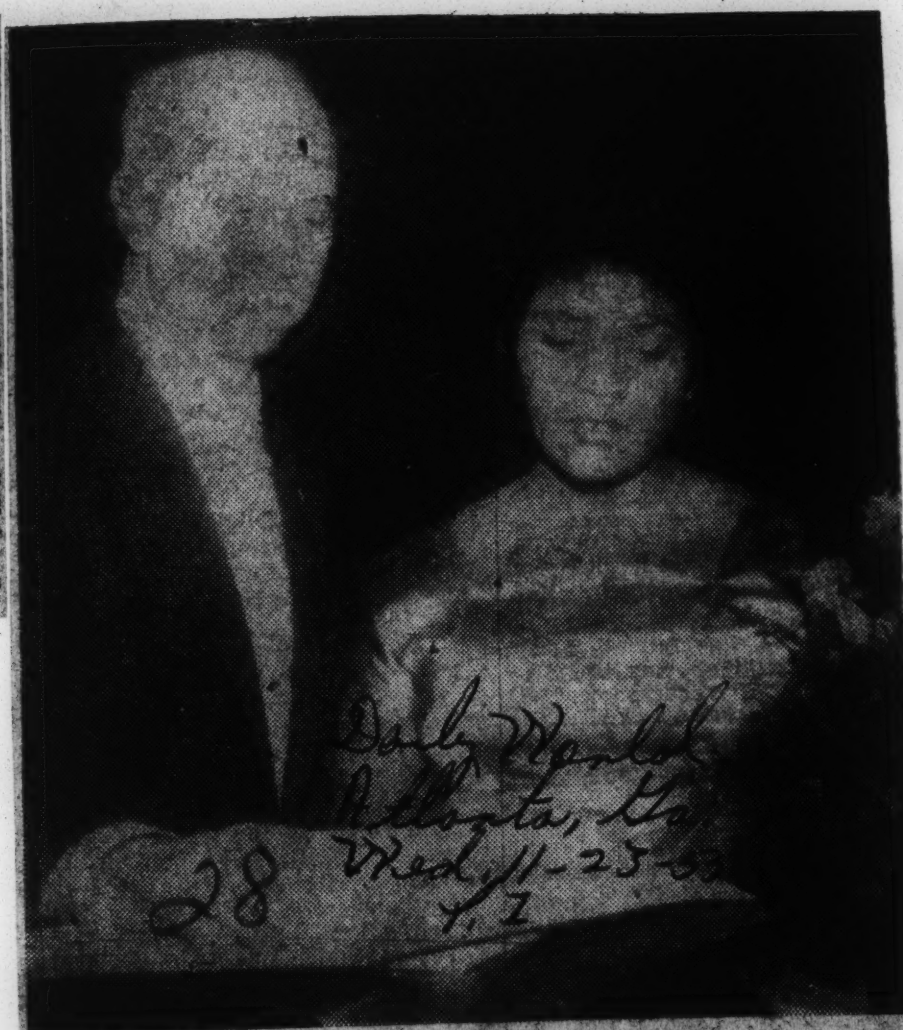
At the luncheon tributes were paid to the honored guest

by President Mordecai W. Johnson of the University, Mrs. Johnson, Dean Warner Lawson, Miss Camille Nickerson and Miss Vivian Scott.

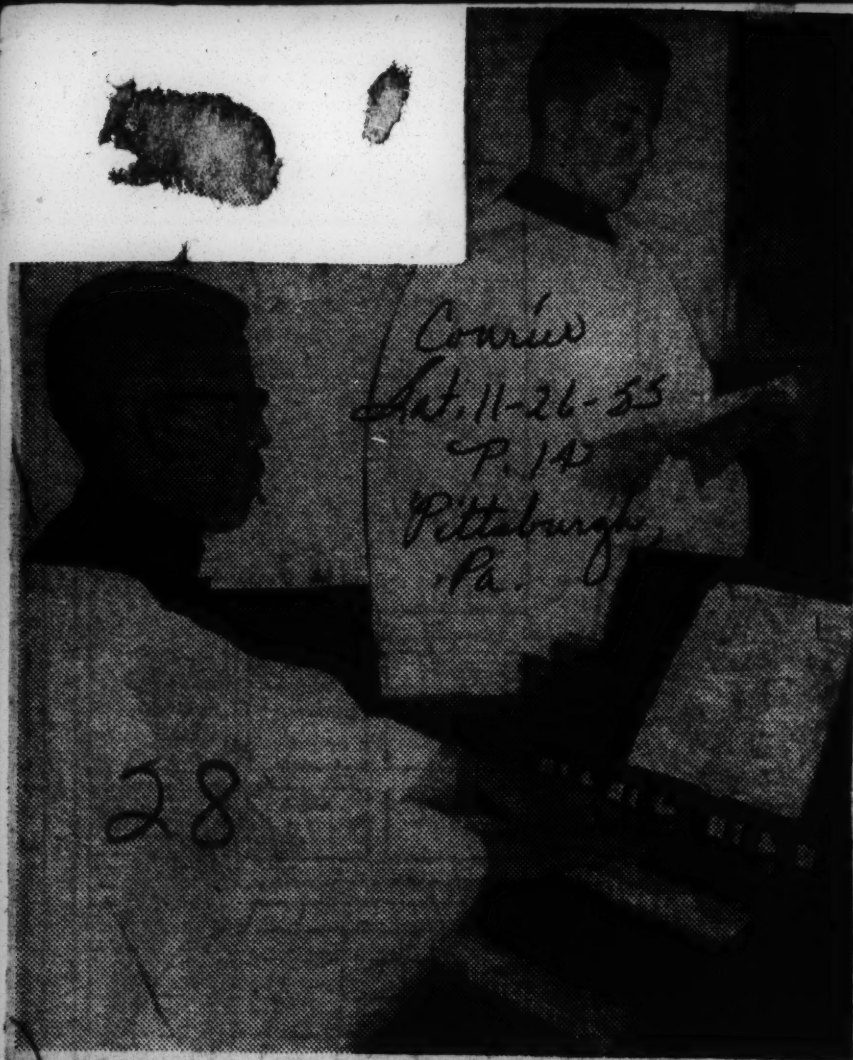
Miss Nickerson was in charge of the affair. Miss Scott, formerly Miss Harrison's pupil, has succeeded her on the Howard faculty.

Miss Madeline Coleman selected the gift presented to Miss Harrison—a pendant bearing the official insignia and colors of Howard University.

During her visit to D.C. Miss Harrison also attended chapel services at the university and received friends at the headquarters of the National Association of Colored Women.—V. W.



GUEST ARTIST — Marjorie Loretta Fowlkes, a 15-year-old, 10th grade student at Washington High, goes over a musical score with Conductor Henry Sapkin, following her appearance as guest artist on the Young Peoples' Concert with the Atlanta Symphony Orchestra. Miss Fowlkes, a soprano, rendered two selections, "Nobody Knows The Trouble I See," and "The Italian Street Song." (Berry's Photo)



Convin
Oct. 11-26-55
P. 14
Pittsburgh,
Pa.

Church Organist—Sp3 Charles E. Tatum, of Center, Tex., is also chapel organist at Camp Schimmelpfennig Chapel and the Tagajo Dependent Housing Chapel. Sp3 Tatum is enjoying his foreign service tour on the Continent of Asia. Tatum is the son of Mrs. Christian McClelland of Center.

Dependent **Hope To Feature Satchmo Trumpet And Handy Tunes** *Chicago, Ill.* *Oct. 12-3-55*

BOSTON (ANP)—The possibility of an international jazz festival in Europe, similar to the annual affair at Newport, was breached by George Wein at the conclusion of his four week stay on the continent. Wein said that if tentative plans pan out, there's a chance that the overseas festival may even go behind the Iron Curtain. Pointing out that American officials in Russia favor the idea of a jazz concert in that country, Wein said that we "must convince them (the Russians) that jazz is an art form and therefore is on a par with other art forms. Wein and Louis L. Lorillard, president of the Newport Jazz Corp., canvassed jazz promoters in Europe, but found that the one main obstacle to holding festivals overseas was funds.

"There are a few indefinite feelers out where some big business or governments would underwrite it," Wein said. "It is generally accepted that foreigners are excited about jazz music and the various artists like Louis Armstrong he concluded."

Terming Europeans "absolutely phenomenal" in their interest in jazz, he added that "if we could get one country to underwrite the festival, we could play other countries with no trouble at all."

Wein said that they were in contact with Israel officials and that they were interested in the budget and plans submitted to them. However, he quickly added that things can change what with the border incident and the arming situation.



W. C. HANDY



LOUIS ARMSTRONG



DUKE ELLINGTON



LIONEL HAMPTON

Chicago, Ill.
THE PLAN for an annual international Jazz Festival to be staged abroad is catching on according to reports out of London and Paris. Louis Armstrong, Duke Ellington and other Americans would be assembled along with the greats of other nations for participation.

Famed Juilliard School Of Music

A Tuneful Example Of Democracy

Defender Chicago, Ill. Sat. 11-26-55

By ROI OTTLEY

The Juilliard School of Music in New York, one of the most distinguished in America, is now celebrating its fiftieth anniversary. The institution, which from its inception pursued a non-racial policy, has trained and graduated Negroes who have distinguished themselves in music.

Founded in 1905 by James Loeb and Frank Damrosch, it was first called The Institute of Musical Arts. In 1926 the institute adopted its present name when it merged with the Juilliard Graduate School, established shortly before by the Juilliard Foundation, a legacy of a civic minded music lover, Augustus D. Juilliard.

These fifty years have seen a tremendous growth in musical interest and activity. But there is scarcely an aspect of music-making in America in which Juilliard artists have not had a share, whether it is a soprano singing classic roles at the Metropolitan, or pianist Teddy Wilson conducting a jazz seminar at the institute.

The roster of instrumentalists, singers, composers and teachers who studied at the school and owe their careers to the instruction and guidance received there is very long and imposing, and indeed includes many Negroes who have enjoyed scholarships.

A glance at its rolls will testify to the number of Negro artists the institution has fathered: Among the singers, there are Carol Brice, Helen Colbert, Gloria Davy, Martha Flowers, Theresa Green and Leontyne Price, who incidentally has sung difficult operatic roles and appeared in "Porgy and Bess."

Technical competence is the minimum requirement for entrance to the school. Thus, when such pianists as Allen Brown and Vivian Scott sought admission and demonstrated their talents, they were promptly admitted. Miss Scott is now an alumnus.

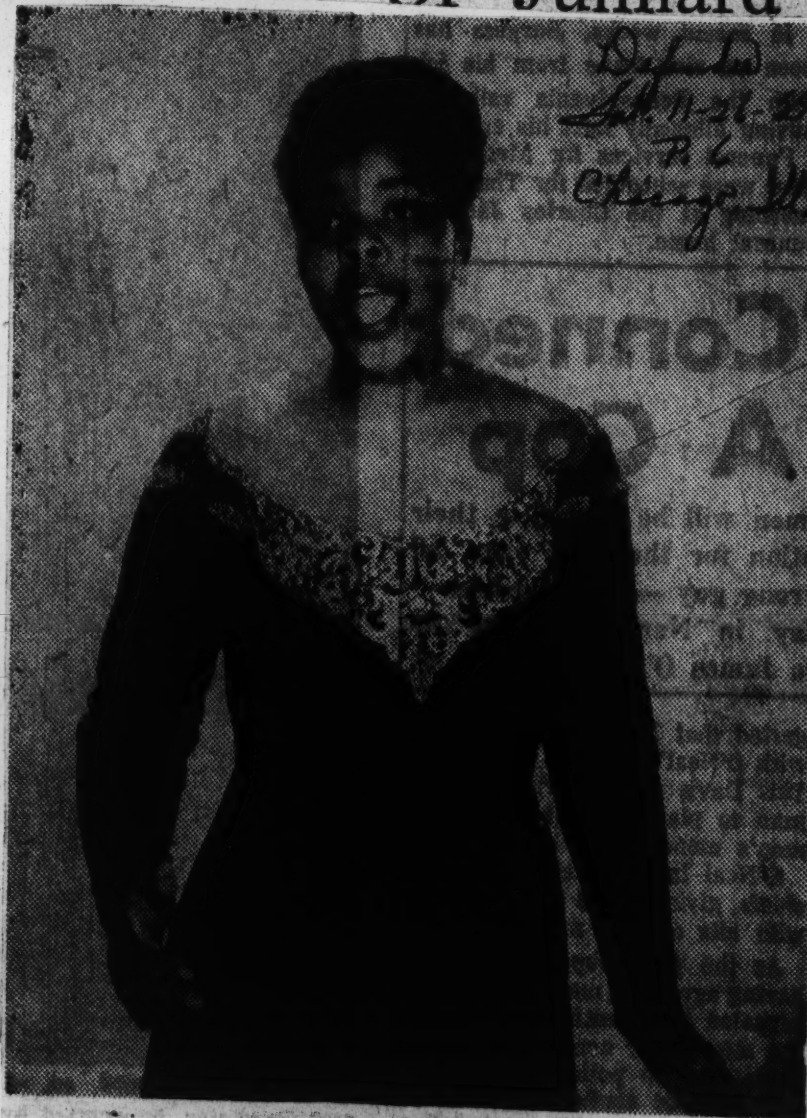
Until Juilliard provided the training and opportunities, few Negroes ever stood on the podium of a symphonic orchestra. Dean Dixon, a graduate now conducting abroad, established a reputation by leading one of the world's great musical organizations — the Philharmonic Orchestra. George Byrd, also a Juilliard alumnus, has already demonstrated similar ability.

When the school began to appoint able and literate composers as professors, there was a notable widening of the racial horizon. For instance, Carl Diton, already a tremendous figure in Negro music, was appointed as a professor.

To celebrate the half-century mark, Juilliard has commissioned thirty-three American composers and two choreographers to create works for a Festival of American Music. One of the composers commissioned is Howard Swanson, a Negro.

So, come February, when the Festival begins, Negroes will have a significant role in the festivities which open the second half-century.

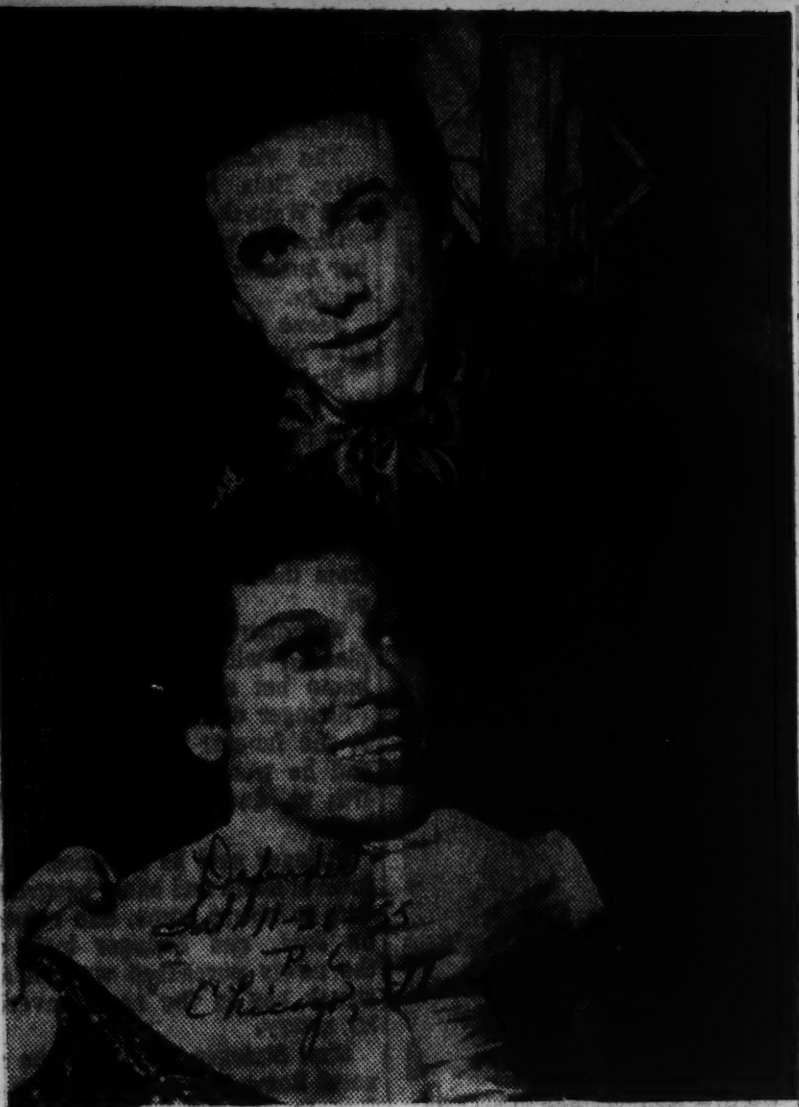
Graduates Of Juilliard Triumph As 'Pros.'



CAROL BRYCE
(National Concert Artist)



HELEN COLBERT
(Starring In Porgy And Bess)



LEONTYNE PRICE-DAVID POLERI
(As They Appeared On TV)



CONCERT ARTIST — Mrs. Charlotte W. Holloman will give a concert at 8:30 p.m. tomorrow in Lerner Auditorium, Twenty-first and H streets N.W. Mrs. Hollo-

man, a soprano, is a native of Washington and a graduate of Howard University. Her concert is sponsored by the Barristers' Wives, Inc., for its civic and charitable benefit program.

The first Negro woman to sing with the Pittsburgh Symphony Orchestra was Carol Brice. Marian Anderson, who sang this year, was the second.

AFRICAN MUSIC FILM SCHEDULED

Programs to Be Offered

by Dr. Herbert Pepper

Two programs of Central African music will be presented by Dr. Herbert Pepper of French Equatorial Africa Thursday at 3:30 p. m. in the Newcomb college department of art and Friday at p. m. in Dixon Hall.

Dr. Pepper, an anthropologist and musicologist with the Institute of Central African Studies, will also show a film, "Melodies Noirs," Thursday.

Both programs are sponsored by the department of sociology and anthropology at Tulane, and the second program is cosponsored by the Newcomb college department of music.

Dr. Pepper, a native of France, studied at the Conservatoire Nationale in Paris before World War II when he joined the Free French forces in England.

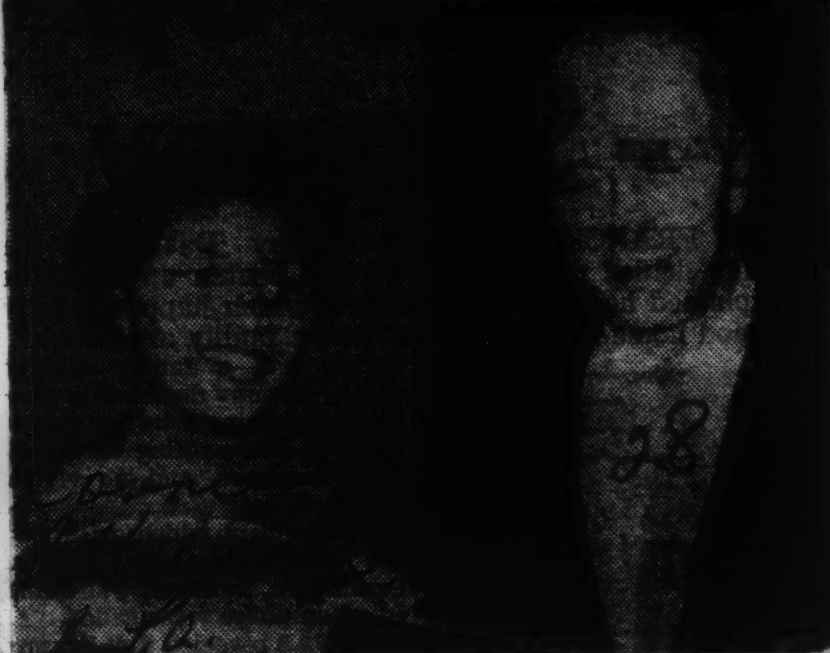
Upon departing from England he went to French Equatorial Africa and during his stay there he was invited to make a study of native drum languages.

Following the war, Dr. Pepper became a staff member of L'Institut des Etudes Centrafricaines, (the Institute of Central African Studies), an organization sponsored by the French government to study the natural and social sciences in French West Africa.

Headquarters of the institute are at Brazzaville in French West Africa.

On Thursday, Dr. Pepper will play special recordings of African music after the movie and on Friday he will play several original violin compositions based on African musical themes.

These lectures and recitals will be open to the public.



Sings With Symphony—Loretta Fowlkes, Atlanta Washington High School tenth grade student, beams at the musical score of "Italian Street Song" with Henry Sepkin, conductor of the Atlanta Symphony Orchestra, following her well received appearance with the nationally known unit at Atlanta Municipal Auditorium last week. Miss Fowlkes, daughter of Georgia-Courier Editor and Mrs. William A. Fowlkes, also sang the spiritual, "Nobody Knows the Trouble I've Seen."—Perry Photo.

Town Hall Getting New Jazz Series

NEW YORK CITY — Monte Kay and Pete Karmel will invade the sacred, classical precincts of Town Hall, Sunday night, Oct. 9, with a jazz concert. The dual production team will be staging their first joint concert effort since 1945 when they presented a series of jazz nights which marked the first concert appearance of Dizzy Gillespie and Charlie Parker, while including such guest artists as Pearl Bailey, Erroll Garner, Dinah Washington and Buck Clayton.

The current concert will feature the first appearance in New York of the Modern Jazz Quartet, winner for the past two years of Down Beat International Jazz Critics' poll as the best small combo in that field. Noted song stylists Chris Connor and Sylvia Syms, the Jay and Kai Quintet, featuring trombonists Kai Winding and J. J. Johnson.

Eugene Brice In Concert At MBC Today



EUGENE BRICE

In 1953 Eugene Brice, brilliant bass-baritone who will appear in the Joe Louis Gymnasium at Morris Brown College tonight at 8 o'clock made his debut at Town Hall in New York City. But actually Mr. Brice had appeared in Town Hall before as a member of the famed Sedalia Singers of North Carolina.

The son of a Congregational minister and a school-teacher mother, Eugene Brice, like his sister Contralto Carol Brice, and his brother Jonathan, who accompanies him, was reared on the campus of Palmer Memorial Institute, Sedalia, N. C. Since music was an intrinsic part of the school life, Eugene participated in all of the music organizations and toured the country with the Sedalia Singers who twice appeared in Boston's Symphony Hall.

At Knoxville College where he later graduated, Mr. Brice was also active in musical organizations, and subsequently as a teacher in North Carolina directed choral groups and appeared as a soloist at many colleges throughout the state.

After serving with the U. S. Army in overseas Europe, Mr. Brice returned to the United States and studied voice privately. Then he joined the well-known dePaul In-

fantry Chorus and was with the aggregation on two cross-country tours. Afterwards he matriculated as a voice student at Julliard School of Music from which he was graduated.

Mr. Brice likes to think that the steady progress of his success as a concert artist is in some measure repayment for the generosity of his family and friends in preparing him for his career. He is essentially a sincere person and these qualities are reflected in the richness of his voice.

Seminary Music Instructor Retires After 42 Years

LYNCHBURG, Va. — Everybody who knows him calls him "Prof". His real name is Benjamin H. Steward who has worked as head of the music department at Virginia Seminary and as a teacher for forty-two years.

Mr. Steward, who is a familiar figure in school and religious circles in Lynchburg, was retired as an active teacher in the music department at the Seminary at the beginning of this school year.

BEGINNING HIS duties at the school in 1912 under the presidency of Dr. Diggs, Mr. Steward By S. R. JOHNSON, JR.

continued to work there until this year when he was retired from active teaching duties.

Mr. Steward, son of the late Harry and Mary Ann Steward was born in Lynchburg, sixty years ago, one of eight children.

HE BECAME interested in piano music at an early age. His mother impressed upon his father who was one of the first Negro mail carriers in Campbell county the need for a piano in the home. One was purchased and young Benjamin began to study music. Under the guidance of several teachers and with constant practice he soon became a master of the keys.

was not very long before his services as a pianist were in demand by the community.

At Court Street Baptist Church Mr. Steward has headed the music department for more than forty years. He is proud of his

students and points with pride to Mrs. Vivian Colter, head of the music department at Minor Teachers College in Washington, D. C. Others who were his scholars include president M. C. Allen of the Seminary; Dr. E. C. Smith, president of the Virginia Baptist State convention; Dr. T. Browne, the Rev. C. T. Murray, Dr. P. L. Harvey, and many others.

THE RETIRED instructor believes that young people should study music for its culture and entertaining value.

Carmen McRae To Sing On Woolworth Program

Dorothy Kirsten, soprano, and Robert Merrill, baritone, both of the Metropolitan Opera and Carmen McRae, Meltonne Magazine's "Singer of the Year," will join Percy Faith and his orchestra in a program of the music of Jerome Kern on CBS Radio's "The Woolworth Hour: What's New in Music" Sunday.

Carmen McRae will sing Jerome Kern's "Can't Help Lovin' That Man" from Show Boat and "Smoke Get In Your Eyes" from "Roberta."

National Negro Opera Group Presents New Singers

BY CARL DITON for ANP
NEW YORK — (ANP) — As an initial effort toward raising funds to present five grand operas here this season, including "Owanga" by the Negro composer, Dr. Clarence Cameron White and simultaneously increase interest in opera to achieve large audiences, the New York Guild of the National Negro Opera Foundation, Inc., probably the only legitimate opera organization in the world, financed and controlled by Negroes, presented singers last week in the Social Hall of Salem Methodist church, the Rev. J. O. Williams, pastor.

The most striking aspect of this

presentation contributed. One aspect of this brilliant concert exploded another time-worn false proposition, namely that Negro audiences cannot endure long programs of musical master works, for there were 23 operatic arias in all, and not a soul stirred for two hours, despite the fact that the concert was 50 minutes late at the start.

Singers came from as far as Boston, and the talent was pronounced in some cases, so much so that in closing the eyes, one imagined being present at the performance of a complete opera, of which the particular aria was a part.

Another observation of importance was that some singers rendered the same aria. Seemingly this would produce program monotony. But the reverse was true. The repetition gave advantageous opportunity to compare the work of one teacher with that of another.

affair was the revelation of the change of concept that has taken place within the last quarter of century. Formerly, the whites maintained that Negroes simply could not sing opera, to which all too many Negroes readily complied. However, the oft-times unsung Negro musical leadership took proper initiative in the interim, by ignoring this propaganda on the part of the whites, and promoted its own operatic idea, racially, thereby following the thought of one of the great philosophers: "We learn by doing!" Hence, the magnificent result, we enjoy to which last wee's

WORLD JAZZ FANS ROCKED BY 'VOICE'

Music U.S.A.' Lures Devotees

Scattered Over Globe—

10,000 Send Letters

By DANA ADAMS SCHMIDT
Special to The New York Times

WASHINGTON, Nov. 12—

Somewhat to its own surprise, the Voice of America finds itself playing Pied Piper to the jazz devotees of the world.

More than 10,000 letters since the beginning of the year go to prove the point. They have come from "rock'n'roll" fans and from deadly serious students of the art of jazz.

They are scattered from Tangier to Tahiti since the Voice started a two-hour jazz program called "Music U. S. A." last Jan. 8. Forty days ago "Music U. S. A." offered free photos of Duke Ellington and Louis Armstrong, supplied by the musicians. More than 2,500 fans have written for them, in twenty languages.

Nothing quite like it has happened before at the Voice. Until "Music U. S. A." plunged it into global entertainment, it was mostly nonmusical. The political analysts were not deemed in need of assistance from the likes of Dixie Gillespie and Benny Goodman. Jazz was not thought in keeping with the dignity of America's Voice.

But the Voice's program manager, Gene King, was once a disk jockey, and his right hand man, John Wiggin, was formerly music expert for the National Broadcasting Company. They thought the Voice was acting a bit stuffy, and they invented "Music U. S. A." as an experimental program beamed from the agency's Tangier transmitter in the direction of Scandinavia.

3 Schools of Jazz

The first hour is devoted to popular dance music. The second hour is pure jazz, carefully distributed among three schools of jazz. They are known to experts as:

1. The traditional or Dixieland and Chicago styles, exemplified by Louis Armstrong.
2. Middle-era jazz, of which Artie Shaw and Benny Goodman are exponents.
3. Modern, or progressive jazz, as produced by Dave Brubeck

and Mr. Gillespie.

The fan mail seems equally divided among those who think too much time is being given to the traditional and those who think they are getting too much of the progressive variety. So Mr. Wiggin, who runs the show, thinks he has hit it about right.

The consensus seems to be, as one enthusiast put it, "it really sent me."

One complaint came from a Swedish lad who said he was getting into trouble with his English teacher because his accent was getting very "American" as result of listening to "Music USA."

Actually the two disk jockeys, Willis Conover and Ray Michaels, do very little talking. With a sizable contingent of the world's twelve to thirty year-olds giving rapt attention, it might be tempting to sneak in some overt propaganda for Uncle Sam. But the jockeys are under orders not to utter a single nonmusical word.

Big 'Names' Interviewed

From time to time they interview such luminaries as Art Tatum, Woody Herman, Eartha Kitt, Sarah Vaughn, Mr. Ellington and Mr. Armstrong.

At present the beam from Tangiers, reinforced from Munich, covers most of Europe on its way to Scandinavia, and then leaps over the North Pole and comes down clear and strong in South Pacific.

Now the Voice is planning to put "Music U. S. A." on the air from Okinawa, the Philippines, and Colombo, so that jazz hounds on the other side of the globe do not have to sit up all night to get the direct beam as fan mail now indicates they have been doing.

Why, then, is the President's emergency fund—intended to subsidize United States cultural representation—not being used to help jazz bands of the nation visit some of their more distant devotees?

Officials of the State Department's office of informational exchange explain that American jazz bands find tours in Europe so profitable often more profitable than playing at home—that they do not need subsidies in Europe.

'Hot Licks' for U. S.

Although most bands are reluctant to spend their time in financially more uncertain realms the officials think they are on the point of signing up some hot trumpets and sweet saxophones to put in a few "hot licks" for Uncle Sam in the area between Cairo and Canberra.

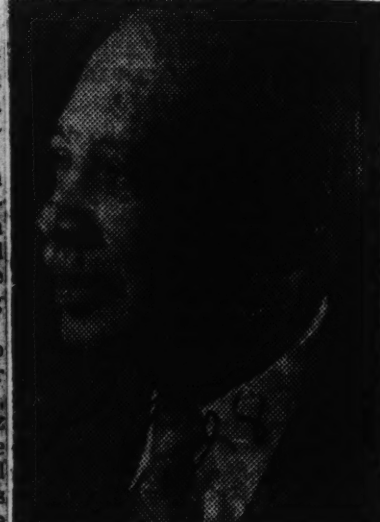
Some American jazz—and classical music as well—is get-

ting around the world in the Voice's "package programs," which are made here on tape and in foreign languages. They then are sent to appropriate foreign radio stations for use on their own long and medium wave programs.

Finally, the program, "Panorama U. S. A.," scatters a cross-section of all kinds of American music among an hour's collection of vignettes of American life.

At the end of this program, just before the "Music U. S. A." begins, Dinah Shore may be heard singing the tune of a theme song that American radio audiences connect with a well known make of automobile. As adapted by Miss Shore, the words go like this:

"Hear the U. S. A. on the V. O. A.,
America is asking you to call;
Tune to V. O. A., for the U. S. A.,
There is something on the air for one and all."



BIRTHDAY COMING—The father of the blues, W. S. (Lafayette) Bechet, celebrated his 60th birthday in New York City on Wednesday of this week.

Broonzy's blues excite British

Afro American
LONDON, England—The blues means different things to different people.

But to veteran guitar player Big Bill Broonzy now on a concert tour of Britain, the blues is simply a way of playing and singing.

It may be dance music, picked on a guitar or blown on a harmonica. It may be a song—melancholy, moaning, tough or happy, but usually with a note of dissatisfaction in it somewhere.

WHATEVER FORM it takes, it is folk music which has little to do with written notes. "We don't bother about chords, and chords don't bother about us," says Broonzy. "If I'd learned music I never would have played the blues. I just play and sing what I feel."

Today anybody might sing the blues from Little Rock to Liverpool.

BUT THESE vital, unsentimental songs originated in the Southern United States something over 50 years ago.

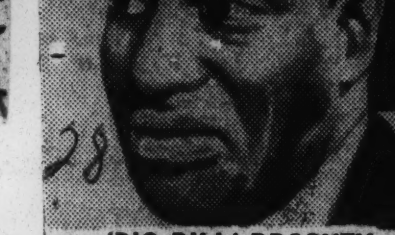
And Bill claims that the authentic blues artist almost al-

ways comes from there—from just a handful of Southern States.

Some of Broonzy's songs may seem doubtful entertainment to people brought up on a diet of Tin Pan Alley escapism. Bill says that blues faces facts.

SONGS LIKE "Black, Brown and White" comment sardonically on America's color discrimination system. "If you're black get back."

In the South, He explains, they call all colored men "boys" un-



'BIG BILL' BROONZY

til they reach about 50. Then, they start to call them "uncle."

So Bill made a song called: "When Will I Get To Be Called A Man?"

BROONZY WAS born in June, 1893 in Scotts, Miss.

He went to work when he was seven, started playing a home made fiddle at ten.

For a spell he tried his hand at preaching, but gave it up for guitar playing.

AROUND 1920 he moved to Chicago, working for the Pullman Company by day and singing in taverns at night.

In 1925 he recorded his first tunes. When the firm's manager asked him his name, Bill replied: "William Lee Conley Broonzy."

"We can't get all that on the label," said the man. "We'll think up something, big boy."

"That gave them the idea to call me Big Bill," says the 6 ft. 2 in., 203 lb. guitarist. "And that's the way I have been known ever since."

These days, Bill is well known wherever real blues is listened to.

New recording artist

Afro American
is singer and composer

NEW YORK—Unlike most hot record attractions that die out when disc jockeys stop playing



'BUBBER' JOHNSON

their discs, Bubba Johnson is looked upon by nightclub and hooking agents as one singer who is "here to stay" because of his many talents.

Two months ago he walked into Henry Glover's office at King Records to peddle a few songs he had written. When he sat down at the piano to demonstrate them Glover became interested in his voice and before he left had invited his name to a long term contract.

The next day he waxed, "Come Home," his original tune that several top white singers immediately copied.

THE 32-YEAR-OLD Winston-Salem Teachers college music professor hit New York in 1951 and worked as a restaurant bus-boy until he got a job as a pianist in a small Harlem cafe.

From then on he played the smalltime circuit across the nation, playing, singing, composing and arranging special material for other performers.

Louis Armstrong's European Tour May Be Greatest

OSLO, Norway—If what happened here last week is any yardstick, Louis Armstrong and his All-Stars' sixteen-weeks' tour of Europe will be his greatest over here. Coming here for the first concert on his ninth annual tour, the great jazz star was riotously greeted by some 2,000 teen-age fans who tried to beat their way into a newspaper office to buy tickets for his initial concert.

The cool jam got out of hand on election day, while as the Associated Press reported, those crazy mixed up adults were out voting. Lining up along Akersgata, the town's newspaper street, waiting for the newspaper Dagbladet to start the sale of tickets, the more than 2,000 kids horsed around and blocked the doorway of other newspapers keeping out reporters and others concerned with the election.

In an effort to clear up the situation, a janitor of the newspaper Aftenposten brought out the water hose. Man, then things really started happening. Girls screamed, boys punched and the cops came only to have the fans united against them. After the tide had ebbed, windows were smashed, the street was rivered with water and tons of sodden newspapers, and several youngsters were carted off to the jug.



At Moulin Rouge

—King Kolak, king of the screaming trumpet, and his famous Chicago combo, are scintillating in the output of fine, modern music in the first-class Moulin Rouge cocktail lounge in Las Vegas. Recently his option was picked up by the management and that he is being well received.

Delta Rhythm Boys

Sings for Swedish Royalty

STOCKHOLM—Directly after appearing in a charity performance before the Swedish royal family, the Delta Rhythm Boys joined forces with Danny Kaye Friday for a United Artists' children's benefit concert.

The Friday performance of the famous American quintet ended the fifth three-month summer tour of this country for the boys. The act has been doing two forty-five-minute shows daily in the "Folk Parks" which are scattered throughout Sweden.

Despite the possibility that the group could tour Russia, they will return to America for a short vacation before filling some of the many demands for their services on the desk of their agent, Paul Kapp.



—Joyce Johnson Bolden sailed aboard the French liner S.S. Liberte for Germany last week where she will join her husband, James Bolden, who is stationed there with the Armed Forces. She is on a year's leave

of absence from her teachings duties at Utica Institute where she has headed the Music Department during the past two years. Mrs. Bolden is a high school graduate of Prentiss Institute, Prentiss, Mississippi. She did her college work at Fish University with graduate studies at Harvard. She expects to continue her music at Heidelberg Conservatoire while abroad.

Price And Warfield Score In Concert

NEW YORK — Leontyne Price, soprano, and her husband, William Warfield, scored personal triumphs here recently before 38,000 persons in the City College Amphitheater. The event was in celebration of the 21st birthday of the Leontyne Stadium's annual George Gershwin concert.

The soloists were expert and together with the stadium symphony under the direction of Alexander Smallens, himself a stadium veteran, the music floated out on the night either with less stonchalance or with peculiarly hypnotic excitement which belongs to Gershwin alone.

Miss Price and Warfield sang excerpts from "Porgy and Bess." They performed such favorites as "Summer Time" and "I Got Plenty Of Nothing" with the artistry for which they are well known. The Warfields had to repeat their final duet "Bess You Is My Woman Now."

In addition to the nostalgic Gershwin music of which there was plenty, Mimmie Guggenheimer, founder of stadium concerts, received a special citation for "interfaith-in-action" during the intermission.

Miss Price who has recently become one of the outstanding singing stars of the nation is a native of Laurel, Miss.

Woman Composer-Pianist Gives Town Hall Concert

NEW YORK — (ANP) — It can hardly be said that Ariadna Mikeshina, renowned woman composer-pianist gave a concert at Town Hall consisting exclusively of her compositions, for it was verily a festival of music lasting two hours. Besides, she accomplished the

double feat of solo playing of difficult piano works as well as taking care of all the accompaniments to instrumental and vocal works.

The soloists were Gayla Glenn, Negro baritone; Vincent Clarke, trombonist; Olga Bonelli, soprano and Leonard Belotone, violinist.

The composer-pianist opened with Allegro Commoso, Op 27 (written in 1930) and Invictus Mance, Op

87, Adantino Sognando, Andante perceroso, Allegro giocoso. One perceived the styles of Rachmaninoff, Chopin and Debussy, all enveloped in one and imbued with choral contrasts more or less modern, which she revealed with strong, vibrant, sterling pianistic tone, slightly marred only by a noisy damper pedal.

Mr. Glenn disclosed a deep, rich vocal organ, displaying a gift for interpretation. He was, however, unduly stiff in deportment and graciousness toward the accompanying composer. In the singing of Madness, Friendship (a lullaby), Forever, under Op 9; Funerailles, Op 24, and The Dice-Box Rattles, Op 45.

James Johnson, Unsung Great Of Songwriting, Scribe Says

George M. Cohan And

2 Defenders
Sat. 11-12-55
P. 6
Flo Ziegfeld Sought
Advice Of Composer

By ROB ROY

NEW YORK — When after examining program at a performance of "The Vamp" and discovering music was by James Mundy, the old Earl Hines arranger and composer, I thought or two naturally disturbed all avenues of concentration. Among them how many musicians had performed a like stunt without fanfare or in some cases recognition.

Many of the great musicians and composers have aided in the arrangement of musical scores with major credit going elsewhere. It is a well known fact that many script (music that is) writers have consulted the greats of Sepia musicdom before handing over their finished copies. Such fellows as Duke Ellington, Walter Bishop, W. C. Handy, the late Fats Waller, Andy Razaf, Benny Benjamin, Fletcher Henderson, Sy Oliver and many others have quite often given for free their ideas and talents in helping put music behind some show or other.

Perhaps the most liberal assists in this wise have been loaned Broadway writers by James "Jimmy" Johnson, master of the pianoforte — one of the greatest the music profession has known.

However, not all of Johnson's efforts along song row and of Broadway consumption have gone for free or even unheralded. The tunes he has written; the piano he has played and the acclaim he

hero of piano plucking and composing. Certainly he has never received the acclaim he deserves.

as received in the past rate with the very top musical accomplishments.

Among the top tunes from the pen of James "Jimmy" are "That Old Fashion Love In Your Heart;" and "If I Could Be With You One Hour Tonight." Both were hits that reigned thru two decades. And he turned out others that enjoyed length popularity.

To Johnson must go some of the credit for the thrill sational music in Miller and Lyle's "Running Wild," the production that gave dancedom the "Charleston," back in 1924.

He was also one of the major domos, music wise, in the productions "Plantation Days," "Messin' Around," "Keep Shuffling," and "Sugar Hill." In addition Johnson contributed handsomely to the various "Ziegfeld Follies," Earl Carroll's "Vani-ties," and several editions of the George M. Cohan shows.

In addition to being one of the nation's top composers over a period of years Johnson is among the greatest pianist. His unique style stands him out as an individualist. There have been numerous attempts by others to copy his style but none have been successful. His system is a more or less cross between Art Tatum and Erroll Garner, an individualist indeed. He was perhaps the first to include drum like beats with his feet while performing on the piano. Yes, James "Jimmy" Johnson must be labeled the unsung

NEWS OF MUSIC

Hudson River Suite' by Grofe To Be Given Premiere Saturday

By DAY THORPE

The National Symphony replaces the Ballet tomorrow night at the Carter Barron Amphitheater, and will be heard further during the week Wednesday, Friday and Saturday.

George Gershwin is not the only composer represented, but in addition to one concert, devoted entirely to his music, two others draw heavily from the work of the one American musician whose popularity seems to increase with the passing of the years.

Mimi Benzell and Alec Peterson join Howard Mitchell tomorrow in the opening concert. Miss Benzell sings "Una voce poco fa," two numbers in which their respective composers, Puccini and Rossini, have undoubtedly been extraordinarily successful. Dr. Templeton plays the Gershwin concerto and several of his own novelties, and Dr. Mitchell begins and ends the concert with Wagner's "Prelude and Overture to Tristan and Isolde."

Warfield and Price, soprano and tenor, will be heard in Verdi, Mozart and Gershwin. These artists made their debut in "Porgy and Bess" but they have not lost their ensuing reputation. Both have given excellent performances in Washington in recent years.

Warfield at Constitution Hall and Miss Price in the Library of Congress and with the Army Band.

Selections from Handel's "Water Music" and Smetana's "Moldau" are features of the orchestral part of the program.

Oscar Levant plays the Gershwin Concerto in F and "Rhapsody in Blue" on the day. He is a great favorite with the public, probably as much from his appearances on the

old "Information Please" radio program as from his pianism, although he is by no means a poor piano player. There is so far no indication that he will not be on hand this week; still, he has twice had to cancel engagements with the National Symphony in the past year or so.

Washington, D.C.

World Premiere of Grofe's "Hudson River Suite" by Grofe. Ferde Grofe has quit that dude ranch in the Grand Canyon and is now commuting on the night boat to Albany. When Andre Kostelanetz takes over the orchestra as guest conductor next Saturday, the highlight will be the world premiere of "Hudson River Suite" by Grofe.

The five movements of this work are entitled: "The River," "Hendrick Hudson," "Rip Van Winkle," "Albany Night Boat," and "New York!!!" I quote the exclamation points from the advance publicity—apparently they are not evidence of a press agent's enthusiasm, but rather are an integral part of Grofe's label.

Also on the program is music by Berlioz, Ravel, Gershwin, Kern and Prince Norodom Sihanouk of Cambodia.

MUSIC AT CO

Two notes of communication from Catholic University have arrived at the office this week. One is an announcement of the university's summer session to resume.

The other is a note of a much larger program that embraces both theory and instruction in this summer session.

The summer session is in effect a course in ensemble playing and instrumental instruction for wind players and drummers. Its director is Lloyd B. Smith, director of the National Symphony, and one of the best of the performers

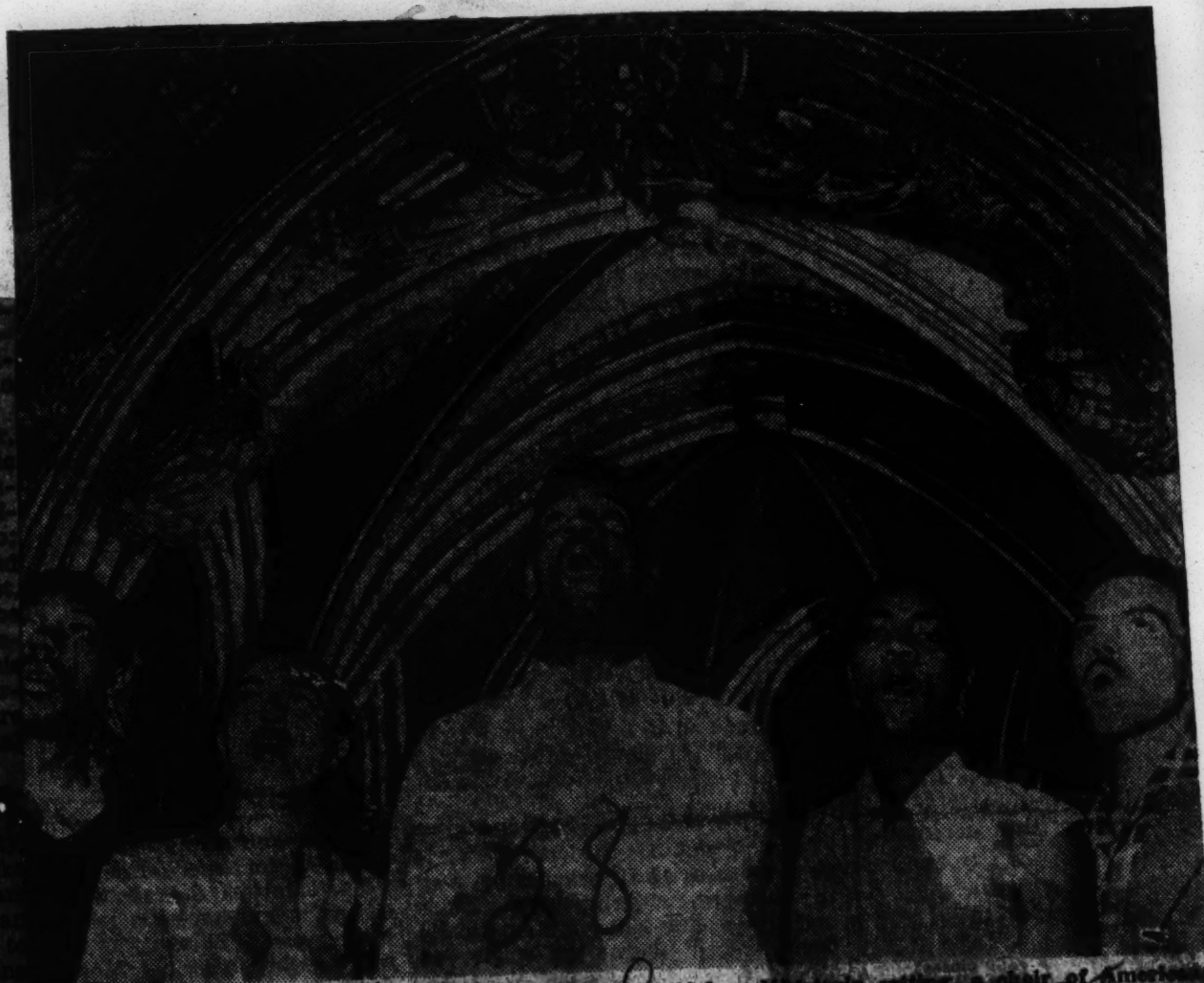
of the present day. Mr. Smith conducts daily band rehearsals, and also gives individual lessons to those who require them.

In addition to Mr. Smith, the faculty of the Band Clinic includes Armand Sarro, trombone; baritone and tuba; Wallace Mann, flute and piccolo; Ernest Harrison, oboe and English horn; Sidney Forrest, clarinet and saxophone; Abe Kutz, horn; Walter Mack, bassoon; and Louis Clouche, drums and other percussion. These teachers are all members of the National Symphony.

Another musical organization of Catholic University is the Chamber Arts Society, Emerson Meyers, director. Like the Band Clinic it is four years old.

In conjunction with a special for contributions to meet the \$2,500 sustaining fund drive, the Society has issued a resume of all concerts it has given since its inception.

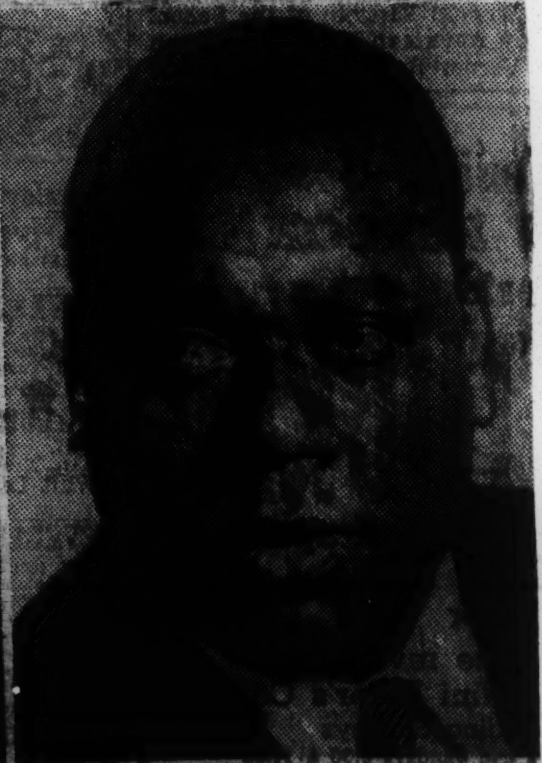
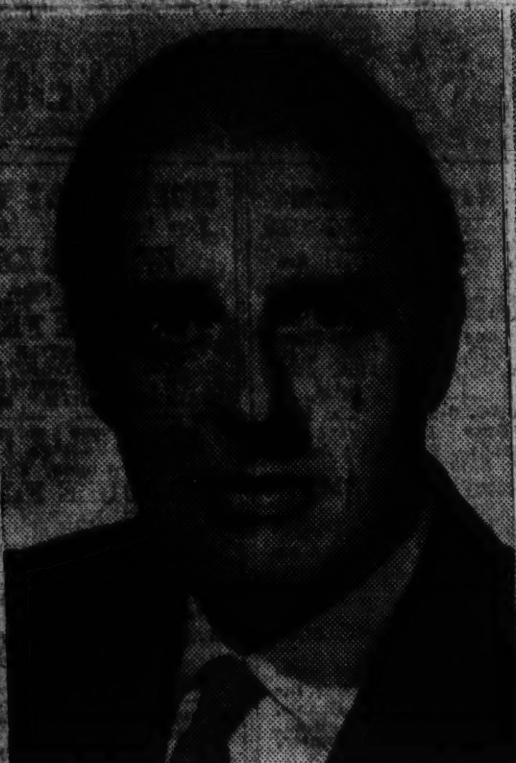
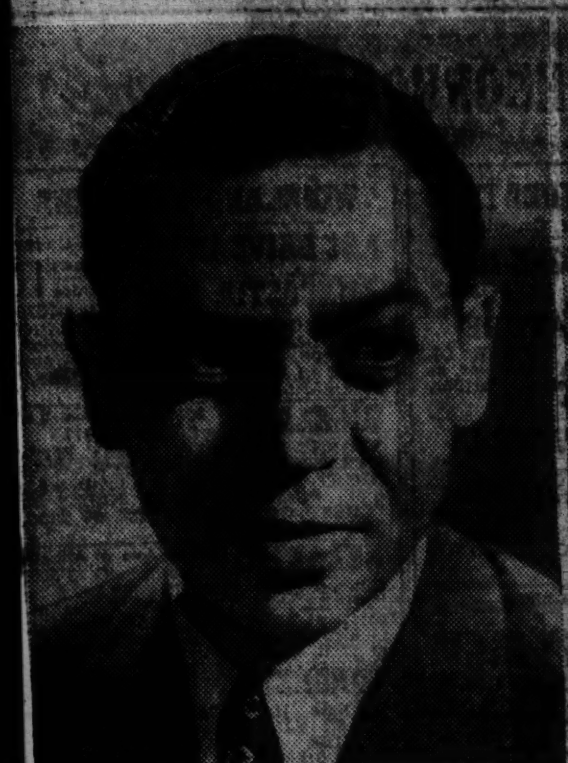
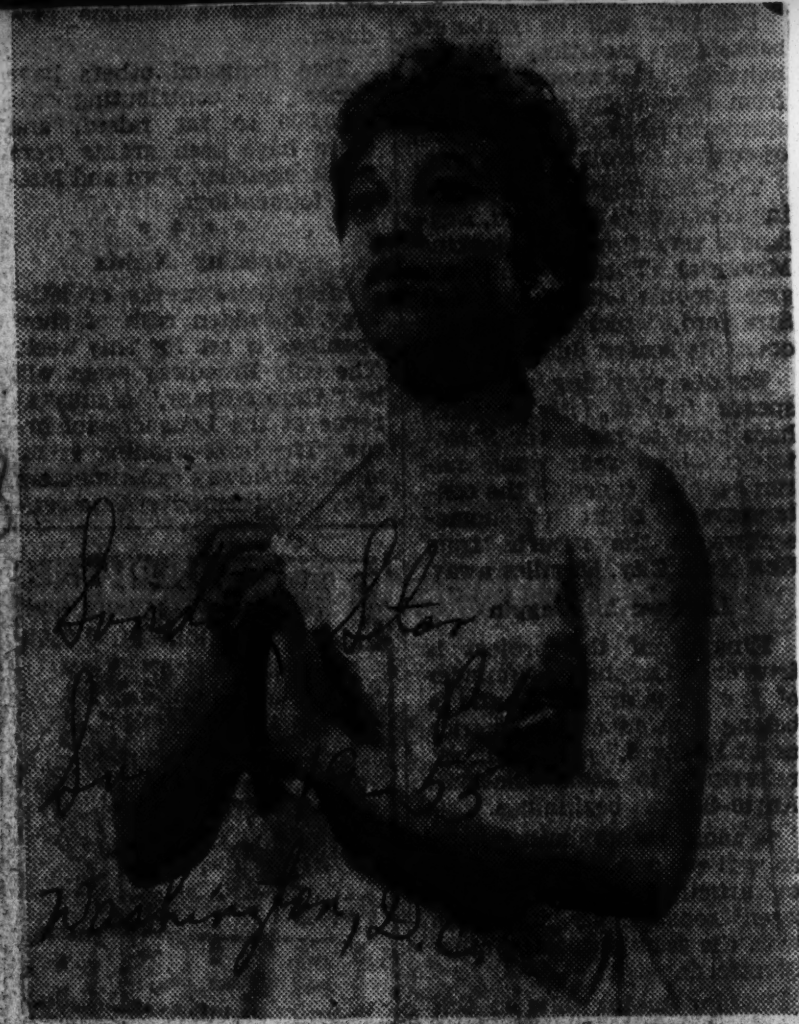
There have been 10 concerts by the chamber orchestra, string quartet, and more than 100 individual artists. The repertoire has been remarkably extensive and varied, and has included many fine performances by local soloists.



FRENCH-FLAVORED SPIRITUALS — In a beautiful and historic setting, a choir of American Negro spirituals, recently made famous by the late Duke Ellington, will be heard in French. The setting was the Salle Chatelet, the magnificent place of worship which stands within the precincts of the Palace of Justice, one of the historic spots in Paris, visited by thousands of tourists. (Newspaper Photo).

Where Jazz Was Born

NEW ORLEANS, July 10. — (UP) — A monument will be erected on faded Basin Street, birthplace of jazz. Mayor de Lesseps Morrison said jazz is part of the history of New Orleans. Certainly an appropriate recognition for the birthplace of jazz is in order.



SYMPHONY'S SOLOISTS—Top row: Mimi Benzell, soprano, who appears tomorrow night, and Leontyne Price, soprano, who sings Wednesday. Below: Oscar Levant, piano, who plays in an all-Gershwin program Friday; Andre Kostelanetz, who conducts the orchestra Saturday, and William Warfield, bass, who appears Wednesday.

Boyd Martin's Show Talk

Courier-Journal
Ella Fitzgerald, In The Business

20 Years, Always Quite Versatile

Louisville, Ky.
Ella Fitzgerald, who is given quite a spot in "Pete Kelly's Blues," heads the list of artists coming to Memorial Auditorium for two performances, at 7 and 10 p.m. Friday, October 14. *Thurs 9-8-55*

The attraction, billed as "Norman Granz' Jazz at The Philharmonic," will also have The Gene Krupa Quartet and Buddy Rich; The Oscar Peterson Trio; Illinois Jacquet; Stan Getz and Flip Phillips; Dizzy Gillespie and Roy Eldridge; Ray Brown, Herb Ellis, Eddie Shu, Don Abney, Bobby Scott, and Whitey Mitchell. *9-13*

Tickets for both performances are on sale at the Variety Record Shop.

After 20 years in the music business, Ella Fitzgerald is considered one of the most popular vocalists in music today. She is, above all, versatile because, not only can she do jazz, but she can also do popular songs and sing slow ballads and uptempo novelties equally well.



ELLA FITZGERALD

Top Singer To Be Here Oct. 14

Miss. Teacher Joins GI Hubby In Germany

PRENTISS, Miss. — Mrs. Joyce Johnson Bolden sailed aboard the French liner S. S. Liberte for Germany last week, where she will join her husband, James Bolden, who is stationed there with the armed services.

September
She is on a year's leave of absence from her teaching duties at Utica Institute where she has headed the music department during the past two years.

October 14
Mrs. Bolden is a high school graduate of Prentiss, Miss. She did her college work at Fisk University with graduate studies at Harvard.

Chicago
She expects to continue her music studies at Heidelberg Conservatoire while abroad.

Her parents, Dean and Mrs. A. L. Johnson and her brother, Al Wethers, accompanied her to New York.



JOYCE JOHNSON BOLDEN

RECORDS

Sunday Tribune
Bechet's Ballet, 'Sunless Cycle,'
Chicago
'Siena Story,' Kodaly, Voodoo

By Claudia Cassidy
Sept 9-14-55
MAKING HIMSELF at home abroad, meaning Paris, Sidney Bechet has written, of all things, a ballet. It is called "La Nuit est une Sorciere," with book by Andre Coffiant, dripping the fictional decadence of the deep south, a luxurious arrangement by James Toliver, a man with a handy memory, and Bechet himself bursting out boldly on the soprano saxophone [London WV-91050]. A French recording with English translation, it reminds me of Cocteau's Paris version of "A Streetcar Named Desire," only, considering Bechet, Marlon Brando would have to be playing Kowalski.

Whatever Bechet began with, Toliver has glossed it up into banality, expertly given more gloss by Jacques Bazire's orchestra. But Bechet is authentic in any setting, and it may amuse you to find him amid the moss, the live oaks, and the mores, so translated. The story takes place in Georgia or the Carolinas where a boy who is a sleepwalker plays in a trance with childhood toys, and when his parents and his betrothed in her bridal gown try to rouse him, they die. Then the boy's devoted servant, a young Negro, finds that he plays those games with toys even better. He lures the somnambulist to his own death. Might make an interesting ballet if some archaeologist could dig deep enough into that arrangement to find Bechet.

Russian Songs: Mussorgsky's "Sunless Cycle," Prokofieff's Five Songs to poems by Anna Akmatova, and six Gretchaninoff songs, including "Night," and the folk songs, "Rain," "The Rain-bow," "Lullaby of the Wind," "Little Fairy's Song"

and "Tom Thumb," sung by Maria Kurenko, soprano, with Vsevolod Pastukhoff at the piano [Mercury P-8310]. This is an unexpected pleasure — new and typical Kurenko, meaning superior, with fine sound. The Gretchaninoff is lyrical and, in the folk songs, whimsical. The Prokofieff is an early cycle, dating from 1916, following a traditional strain with an original bent. But the Mussorgsky is a special treasure, sung with its own candor, which deepens the authentic mysteries of its abysmal despair. You are more apt to believe a quiet man than an excited one if he says he has had it.

That "Siena Pianoforte:" On which Charles Rosen plays six Scarlatti sonatas and Mozart's Piano Sonata in B-flat, K. 333 [Esoteric ESP-3000]. Says this one, "I could a tale unfold . . ." and does. Seems that one Avner Carmi found in a thick plaster cast in a Tel-Aviv junk heap a piano legend called David's harp and said had a case built from pillars from Solomon's temple. Made in Turin as a wedding gift in Siena, acquired in 1868 by Italy's crown prince, aban-



Zoltan Kodaly (left), Maria Kurenko, and Sidney Bechet

doned in the desert by Rommel's army, used by entertainers who left it as junk in Palestine—it's quite a story. Carmi, now writing a book about it, tells how he got the plaster off, rediscovered the beautifully carved case, and restored the unusual mechanism. At any rate, photographs show an upright rich in cherubs and composers, and the recording displays an altogether lovely tone, ripe and sweet as mellow fruit.

• • •
Zoltan Kodaly: "Psalmus Hungaricus," sung by Ernst Haefliger, tenor, with the Choir of St. Hedwig's Cathedral and the RIAS chorus and orchestra, Ferenc Fricsay conducting, with the "Marosszek Dances for Orchestra" [Decca DL-9773]. Kodaly is a far more interesting composer than performance on our side of the water indicates. For one thing, he has a passionate involvement in his music, braked by an instinctive and patrician reserve. The dances are proud and stately. "Psalmus Hungaricus" is a Hungarian paraphrase from the 16th century, written to confound Turkish conquerors who permitted the clergy to speak to the people only in the Biblical text. The psalm is the 55th, the sorrows of King David. This is an interesting performance, but I miss the consuming fire of one I once heard at the Scala. Brief as it was, it blazed.

• • •
Voodoo: Music and rhythms

of Haiti with Emy de Pradines and Haiti dance chorus and orchestra [Remington R-199-151]. Interesting in a kind of subtle understatement, often with a childlike quality. Note especially the invocation of black magic, not at all childlike, done by Pradines with the drums.

Davis' Talent Covers Barbells and Bel Canto

Times
**Weight-Lifter Hopes
to Raise Voice in
Operatic Roles**

New York City
By HARRY V. FORGERON

John Davis is a man who likes records. He has collected dozens for his prowess in weight lifting and hundreds because of his ambition to become an opera singer.

In his apartment in Brooklyn the former world titleholder discussed current Olympic weight-lifting champion, such as Pete George, Tommy Kono and Norbert Schemansky.

Davis expressed equal admiration for Mario Del Monaco, George London and Nicolo Moscona, stalwarts of the Metropolitan Opera Company.

The world weight-lifting championships will start in Munich on Wednesday, so Davis, who was a titleholder from 1938 to 1953, was asked about his career with the barbells.

"I got interested when I was 16 years old," Davis said. "During the summer of 1937 I saw a group of fellows trying to lift a cement block near a water fountain in Tompkins Park in Brooklyn. They couldn't budge it, but I was able to pick it up without trouble."

Mar 10-10-55
Work Discouraged Him

"There was a weight lifter watching me and he asked me if I'd like to be his training partner. I tried it for a week and quit. I had become fairly good in track and gymnastics, and I couldn't understand why weight lifting was so much work."

However, the desire for big muscles kept haunting Davis. In the fall of 1937 he decided to give the barbells another try.

"In my first contest I took third place in the light heavyweight (181-pound) class. Then I won a succession of titles, including the junior and senior Metropolitan Amateur Athletic Union crowns and the junior nationals."

"I finished second in the senior nationals in 1938, when

a more experienced man forced me to attempt more weight than I could handle."

Davis, who represents the York (Pa.) Barbell Club in competition, won the world light heavyweight championship in Vienna fifteen months after he had taken up the sport. He was the Olympic heavyweight king in 1948 and 1952. All of his world records have been broken, but he still holds Pan-American and Olympic marks.

"You can be sure that Paul Anderson will break my Olympic record next year," Davis added. "His strength is fantastic."

Davis believes Anderson will win the world title easily.

"It's going to be practically a two-nation championship — between Russia and the United States," he said.

"Most people don't realize that there are fifty-two different lifts involved in this sport because only three — the press, snatch and clean and jerk — are used in competition."

"In the press, you pull the barbell to your chest. Then you push it to locked arms overhead, maintaining an erect position and using only the strength of the arms and shoulders."

"To perform the snatch, you must pull the barbell from the floor to fully locked arms overhead without a pause. You are permitted to lunge or split under the barbell by springing your legs front and back—or you can squat under it as it goes up."

"The clean and jerk is done by pulling the barbell to your chest in one movement, splitting or squatting under it when you can't pull it all the way up. Then you have to drive it overhead by a combined leg and arm thrust, again splitting under the weight as it goes up."

Three Attempts Permitted

"In a contest you're allowed three attempts in each lift. The winner is the one who has the highest total for his best effort in each of the three lifts. The present poundage classes are 123, 132, 148, 165, 181, 198 and heavyweight."

Davis, an officer in the Department of Correction, was asked about his plans for opera.

"I've always liked opera, but I got real interested in it shortly after I got out of the Army in 1946."

"I started to study voice five years ago under Thomas Lo Monaco at Carnegie Hall. I take one lesson a week in voice culture and one in sight reading. I need coaching in tempo and interpretation, but it is difficult to find the time because I work out with the barbells three times a week at the Cooper A. C. in Ridgewood."

Davis, a bass-baritone, had one professional singing engagement with Pete George. They sang for a week in the China Variety Theatre in Stockholm. Then they gave four concerts in Sweden. Davis had an offer to sing at the Folies Bergere in Paris, but turned it down.

"I made one record that's not in the books — 'The Blind Ploughman,'" said Davis. That was done for the Swedish H. M. V. (His Master's Voice) Company in Stockholm. I was supposed to collect royalties after 3,000 records had been sold. At the last count, the total was seventy-one, so you can see there's plenty of room for improvement."



John Davis, former weight-lifting champion, exercises voice

Music: Mass by Haydn

Interracial Chorus Offers 4th in Series
by Composer—2 Riegger Works Sung

Cantata No. 37 "True Believers"....Bach
Song of Jeremiah.....Ulysses Kay
Great Organ Mass.....Haydn

THE Interracial Fellowship Chorus is engaged in a project to do all of Haydn's masses. It already has given the "Theresian," the "Eumenides" and the "St. Cecilia" Sunday night at its eighth annual spring concert at Town Hall. It added a fourth the Great Organ Mass.

The program listed the performance of the forty-two minute mass as the first complete one in this country. And the word "great" in the title proved a little misleading. The organ does not boom out majestically in the work. Rather, it ripples melodiously through it, for the whole work is essentially happy in character.

The joyful spirit was almost startling in two of the sections. The first was the start of the Credo. There was no solemn affirmation of belief here, but the singing of people who were glad in their faith. The other surprise came in the "Dona nobis pacem." This was no poignant cry for peace, but almost a demand, as if the singers had a right to expect peace because of their strength, goodness and health.

Haydn's joyful, confident faith provided an interesting contrast with the faith of Bach mirrored in his Cantata No. 37, which the chorus sang in English translation as "True Believers." Here the words and the music gave the impression of people repetitiously reassuring themselves, so they could really feel security promised by Christian baptism.

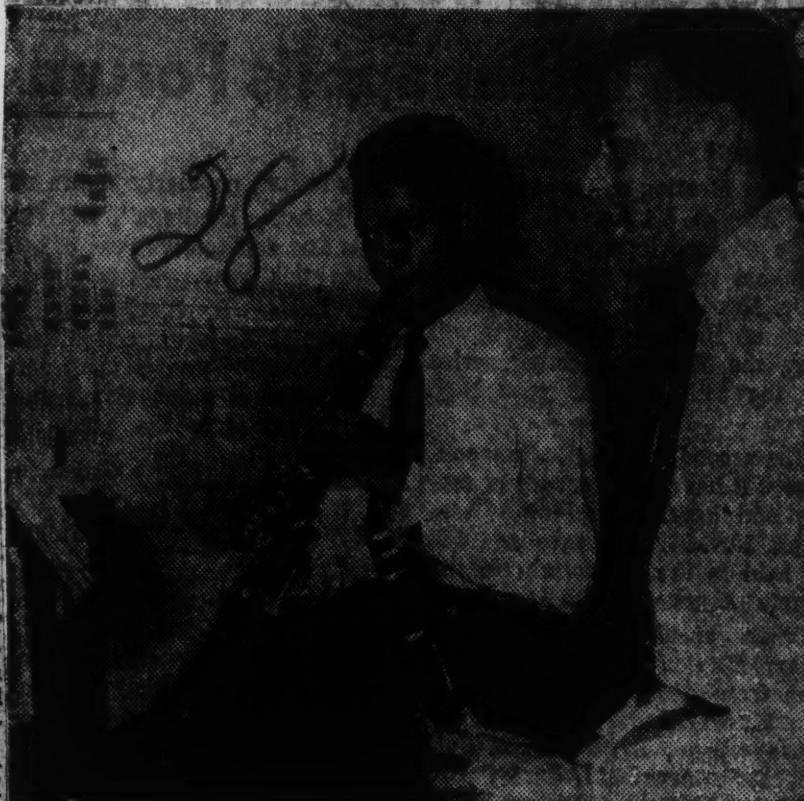
The tenor soloist, Marvin Worden, was outstanding in both works. His voice is clear, easy and ample in size, without the sound of forcing behind it or loss of the essential tenor quality. He also sang very expressively. He is one of the most promising young oratorio singers to appear here in recent seasons.

Two of the works were new and both dealt with the Babylonian Captivity of the Israelites.

Conductor, David Labovitz; Pianist, Bronson Ragan, organist; Evonne Cianella, soprano; Ida Johnson, contralto; Marvin Worden, tenor; Eugene Brice, bass. At Town Hall. Easter Passacaglia...Wallingford Riegger; Who Can Revolve...Wallingford Riegger; Lament...Alonso Levister.

A Name You'll Hear

ALVIN BATISTE



ALVIN BATISTE (left) and Huel Perkins, woodwind instructor at Southern university.

By ENOC WATERS, JR.

NEW ORLEANS — You'll hear about Alvin Batiste someday. He just graduated from Southern university in Baton Rouge.

In what role you'll hear about him isn't known now because Alvin, a young man with versatile talents, hasn't made a decision.

He is a rare and unusual clarinetist, a composer of classical, pop and Dixieland music, and an arranger.

plimented Alvin on the excellence of his performance during a competition.

TOUGH COMPETITOR

One of the interesting sidelights of the try-outs held by Dr. Hilberg was the one tough competitor Alvin had.

He is Frederick Bernard, a flutist and a classmate of Alvin's. The boys started studying music together at Booker T. Washington high school. By their senior year they were competing for first chair in the BTW band.

Alvin is an extension of the long musical tradition of the Crescent city. But more immediate responsibility for young Batiste's exceptional ability is his family and his school teachers and associates.

His father, Edgar, now a Pullman porter, was a Dixieland clarinetist. His sister, Mrs. Mercedes Bullard is studying voice at the University of Nebraska.

But Alvin doesn't think his father aroused his first interest in music though he encouraged him in it.

A boyhood friend, Ernest Eglen had a clarinet and Alvin decided he wanted one too. His father bought a frame from a pawnshop, and the keys from a local music store and gave the instrument to the 14-year-old son.

Ironically Eglen soon lost interest in music, but Alvin encouraged by his father and a cousin Raymond Lewis, now a teacher in Virginia, began getting some preliminary instructions.

FORMAL INSTRUCTION

But his formal instruction began under Harold Battiste (no relation) and Mrs. Doris Barthe music instructors in the public school system. But even with a late start, he made the school band at Booker T. Washington high by the end of his freshman year.

At first he loved to play in the band because of the attention it focused upon him. He liked to wear the uniform, to be a part of a stirring musical number, to hear the applause. Such strivings for attention are natural with children.

But later on, he came to love music for the music itself, and aware he had any innate gift he

decided to make a career of music.

But he didn't want to be just another musician. New Orleans is full of plain, ordinary journeymen musicians. He began working during the summers on the docks as a general laborer and sack sewer. After school hours, he sold papers.

In 1951 he finished high school and got a working scholarship which enabled him to enroll at Southern university. There he got the job he wanted — porter in the Music building.

His talents and his sincerity soon brought him to the attention of T. Leroy Davis, the band director and Huel Perkins a member of the music faculty.

From then on, his whole life was devoted to music. It was his major course, it was his recreation, it was his livelihood.

MEETS WIFE

It was music again that drew him to Edith Muriel Chatters. He first met Edith in a high school band where she also played clarinet. At Southern, they continued their education and their romance. Today she is his wife and they have a daughter, Marcia, less than a year old.

Edith comes from a musical family. Her father, Rutherford is a retired postman and a violinist. Each of her 15 brothers and sisters plays a musical instrument.

It was because of his marriage, because of Marcia that he began playing with Clayborn Williams dance band — and so his interest in jazz.

COMPOSES TUNES

In addition to arranging, Batiste has written several numbers. One a clarinet quartet called "Hap hazardry" has been performed by student. For his senior recital he composed a scherzo.

"Venture" a pop tune hasn't been unveiled to the public yet. A dance number, "The Clown" is a popular number with the school's

dance band, and "Ona," a ballad is part of the repertoire of the school orchestra.

For Clayborn's band he has arranged "High Society" a clarinet duet built on a conventional clarinet theme. It's Dixieland stuff.

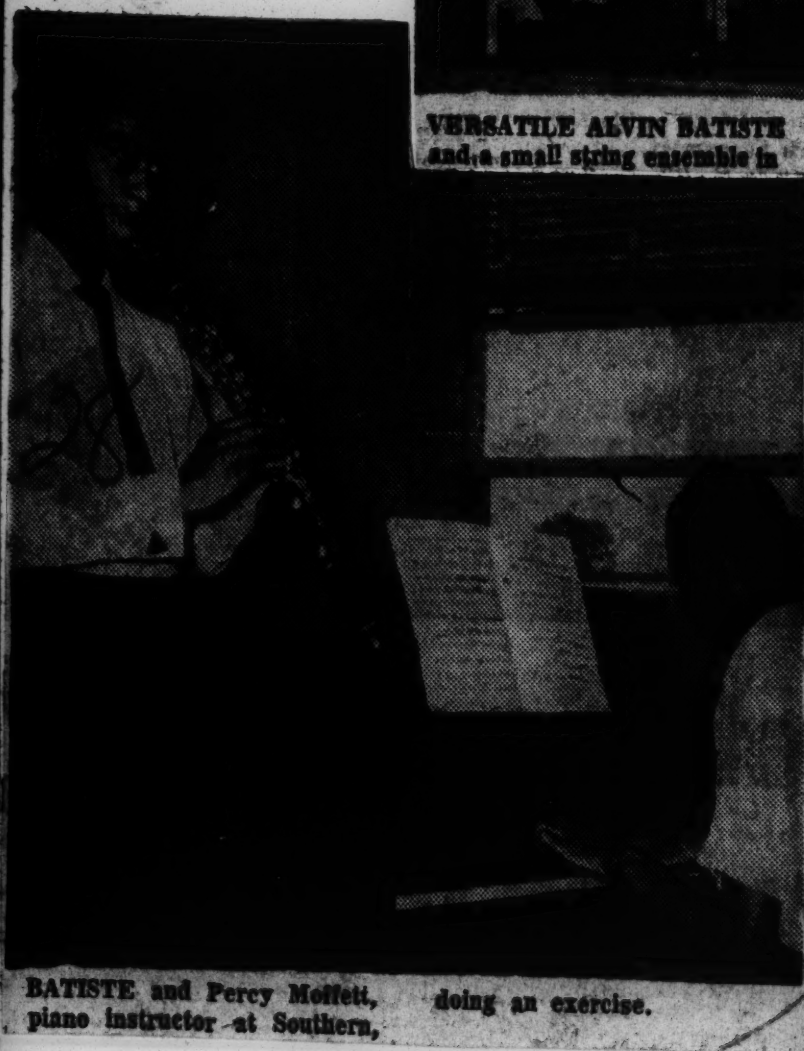
He has written scores of other pieces, the variety of which are a tribute to his versatility.

Now that he's finished Southern, he is looking forward to studying further at Juillard in New York City. Alvin Batiste is going somewhere in the music world. Listen for his name.

VERSATILE ALVIN BATISTE and a small string ensemble in

rehearsal. Pictured are Richard Graham, Joseph Ewell,

Batiste, clarinetist; Mae L. Robinson and Sidney Perkins.



BATISTE and Percy Moffett, piano instructor at Southern, doing an exercise.



Constitution
Atlanta, Ga.
Thurs. 4-15-33
YOUNG MUSICIANS TURN CRITIC—Casting a critical eye on the baritone horn technique of Donald Chapman is a group of Atlanta high school students who will appear as soloists with the Atlanta Symphony Orchestra during a series of young people's concerts this season. (L to R) seated: Barbara Kraus, soprano, North Fulton, and Virginia Hutchings, piano, Westminster. Standing: Melvyn Jernigan, trombone, Roosevelt; Renata Lewy, violin, Druid Hills; Jerry Bramblett, piano, Grady, and Larry Culpepper, clarinet, Murphy. Chapman is a senior at Sylvan High school. Loretta Fowlkes, below, Washington High, will be soprano soloist.

Staff Photo—Edna Weston

Gospel Singing!... It's Big Business!

Mahalia, the Wards, Harmonizing 4, Silvertones Have Drawn Record Crowds

"If I walk in the pathway of duty, I shall see the great King in His beauty,

"If I work in the close of the day, when I have gone the last mile of the way!"

The effect is electrifying... soul-stirring... deeply spiritual and highly emotional!

It's gospel music... a throwback to the beating of the tom-toms, the murmur of the jungles!

You get it in the voices of the incomparable Mahalia Jackson... the dynamic Ward Singers... the shouting Rosetta Tharpe... the muted voices of the Harmonizing Four. You feel it when you hear the silver voices of the Swan Silvertones... the humming of the Hummingbirds... the irresistible chant of the Rev. Mr. Cobb's 250-voice choir.

It's gospel music... the kind that has filled Chicago's Coliseum, Philadelphia's Convention Hall, and baseball parks in Richmond, Va., and numerous places in Georgia and Alabama!

In the past ten years, gospel singing has become big business. How did it get that way?

For years, gospel singing has been popular. The blues came out of the chants made famous by gospel singers. The jazz-beat of many great orchestras is irrevocably woven into the pattern of this music which is distinctly as Negro-American as are the spirituals.

But it has been left to a small band of pioneers to combine musical ecstasy with superb salesmanship to give it economic value and stature.

Leading the present-day field are Mahalia and Clara. Both have grown independent and not wealthy, but both have retained that touch of spiritual devotion which separates the truly great from the "comers."

Mahalia, for many years soloist for the National Baptist Convention, has drawn capacity crowds to the 15,000-seat Coliseum edifice while Clara, working under the shrewd, businesslike direction of her wonderful mother, has duplicated Mahalia's drawing power in the Quaker City's Convention Hall.

What other "single" or "small group" do you know that has this drawing power? We've seen 51,000 Negroes jam Comiskey Park for an East-West game. We've seen crowds of 20,000 to

25,000 at Negro college football games! But for sheer, magnetic personalized crowd-appeal, you've gotta give it to the gospel singers.

Gospel singing was first brought into prominence by Prof. Thomas A. Dorsey (Chicago) and Lucy Campbell (Memphis, Tenn.) Dorsey's "Precious Lord, Take My Hand" and "I Am on the Battlefield for My Lord" are religious classics. So, too, are Miss Campbell's "Something Within" and "Just to Behold His Face."

Other hymn-singing specialists include Robert Bradley of Memphis and Charles W. Williams of Philadelphia. Following closely behind these are Theodore Frye of Chicago and the top gospel music publisher in the business today, Charles Pace of Pittsburgh.

Other music publishers who have created highly successful businesses out of gospel singing include Mrs. Lillian Bowles Pannell, Sally Martin-Kennedy, Roberts duo and the Roberta Martin Company.

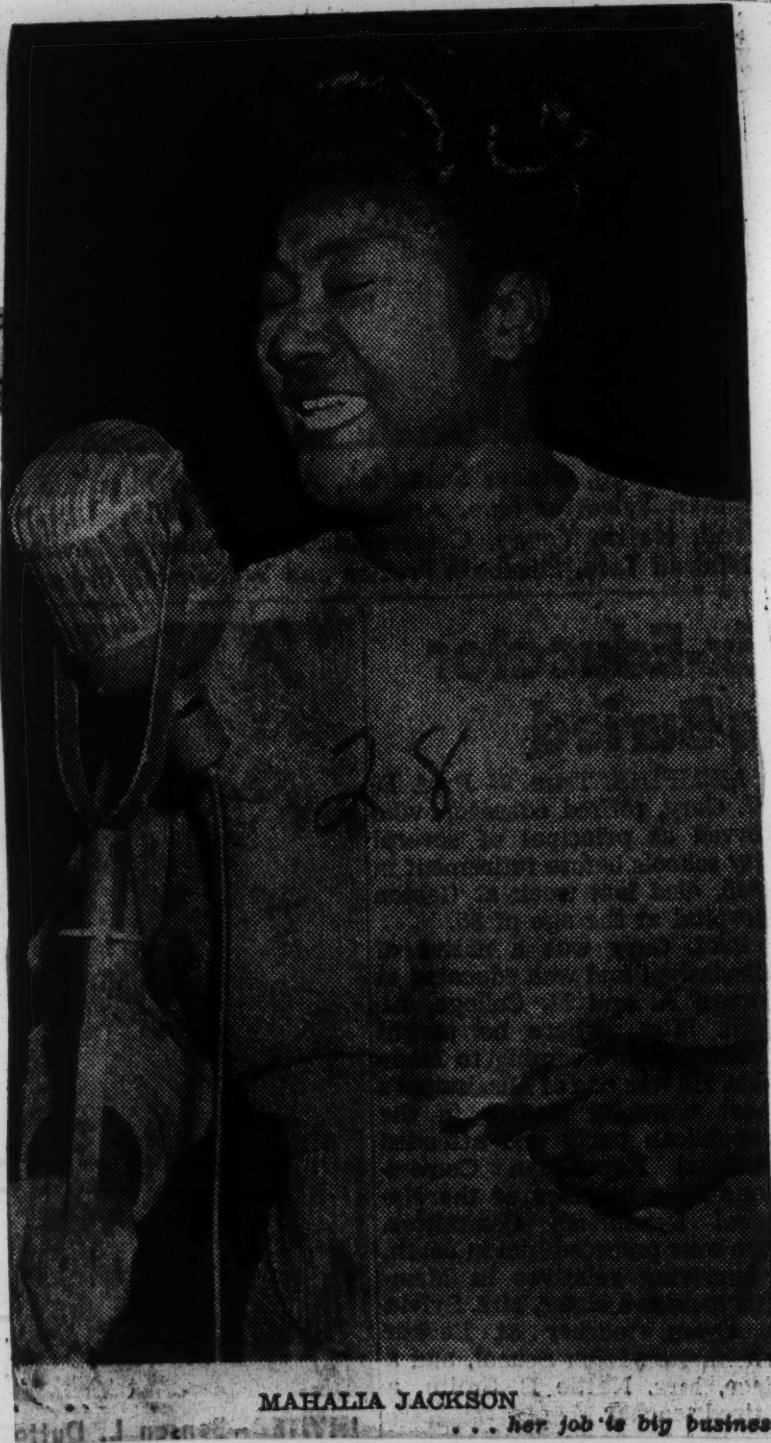
In addition to the top gospel singers mentioned above are the Sally Martin Singers of Los Angeles; the Roberta Martin Singers, Chicago; Original Harmonettes, Birmingham; Rosettes, Richmond; Carvans of Chicago; Morning Glories, Pittsburgh.

Male groups include Pilgrim Travelers, Los Angeles; Soul Stirrers, Chicago; Jackson Harmonizers (Blind Boys), Jackson, Miss.; Flying Clouds, Detroit.

Perhaps you've never heard

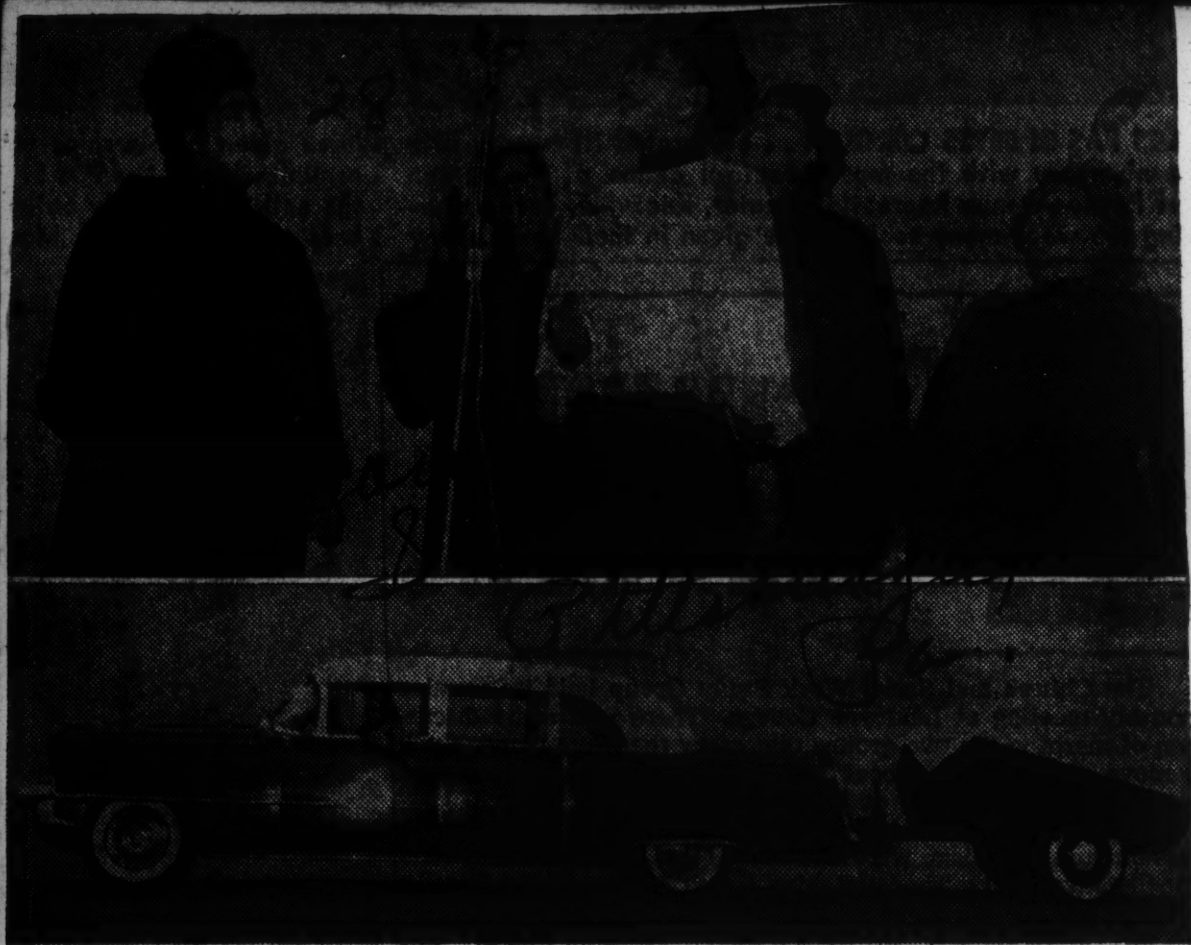
of them... but if you do, don't be surprised!

In closing, remember... gospel singing is big business!



MAHALIA JACKSON

... her job is big business



Riding High—The Clara Ward Singers are one of the biggest drawing groups in the gospel singing field. They prove yearly that gospel singing is big business. In the top photo, Clara Ward and her group thrill a throng in Philadelphia with their music. In the lower photo, Miss Ward poses in her 1955 Cadillac limousine. The car has a special paint job (white top with purple bottom) and a matching colored luggage trailer and cost \$10,000.

When Mahalia and Clara Meet In Gospel Singing Story

DETROIT, Mich. — When Mahalia Jackson and Clara Ward meet here on May 14, it will mark the first time that these two famous gospel-singing personalities have met ... at the same time ... on the same stage!

And this fact is not being overlooked by those thousands of lovers of gospel music, who plan to attend the mammoth Courier concert at Olympia Stadium that night.

Clara and her singers are electrifying. Mahalia ... her piano and her organ ... are irresistible! It's the meeting of two great voices ... a spectacle you can't afford to miss.

Mahalia Jackson Sings the Gospels

CARNEGIE HALL was filled with the warmth and vitality of gospel singing at a Mother's Day concert yesterday afternoon. And the singer who filled it the fullest was the star of the afternoon: Mahalia Jackson, a New Orleans contralto with an enormous voice.

Miss Jackson's style is a mixture of shouting and preaching. She makes everything her own, whether it is an old hymn like "Just as I Am," a spiritual like "Keep your hand on the plough" or a song like "Move on Up a Little Higher." She generally begins softly, and then, accompanied by a piano and an electric organ, works to a climax of roaring fervor.

Yesterday, at the big moment of "Troubles of the World" she got to her knees.

"I want to meet my mother," she called out. "I'm going home to live with my mother." Soon I will be done, the troubles of the world."

J. Early Hines of Los Angeles was the other gospel solo singer of the afternoon. The groups that sang were the Daniel Singers of Augusta, Ga.; the Belleville A. Capella Choir of Portsmouth, Va., and the Selah Jubilee Quartet. Among the titles were "All I need is a little more faith in Jesus," "Yes, God is real" and "Honor, Honor."

When the spirit gets you, ladies and gentlemen, don't hold back," urged the amplified voice of Ramon Bruce, the master of ceremonies. They didn't. And through the afternoon there was clapping and calling from the listeners, who had just as good a time as the singers.

R. P.

Graphic story in music mag reveals unrecognized genius of blind slave

NEW YORK — The true story of a slave who at the age of four gave his first piano concert and went on to become a celebrated musical genius, only to be dropped into obscurity immediately after his death, has been revealed with a strong appeal to the musical world to accord him the belated recognition that he justly deserves.

The account appears in "Venture," a literary magazine edited by writers from the workshops of the New York Council of the Arts, Sciences and Professions. In it Alex J. Miller tells how Thomas Greene Bethune, known

at the height of his fame at the turn of the century as "Blind Tom," has been ignored in the annals of musical history unjustly and on the basis of prejudice alone.

QUOTING FROM several contemporary sources, Miller shows that Tom was referred to as "the greatest untaught musician in the history of music" and again as ranking "among the most wonderful phenomena recorded in musical history."

Yet, in the International Encyclopedia of Music and Musicians (Revised edition 1952) his name

in 1908.

"The melodies were fascinating and engaged me immediately," Miller reports, "reminding me of Chopin, with all of the poetic quality and poignancy characteristic of all of Chopin's work. Moreover, for all of its brevity—it took only about ten minutes to play—the piece contained at least seven different themes, none of which was repeated."

today is not even mentioned.

THE OXFORD Companion to Music gives Blind Tom a fifty-word mention, including the following:

"Blind Tom ... was an idiot and incapable of reading a note of music ..."

Indignant at these slanders against Tom, Miller quotes from Fowler and Wells Journal which states: "Being born a slave on a plantation and being blind as well, he of course was not trained in the decorous ways and usages as a white child would have been ... Persons who have had only casual opportunity to judge him, seeing his twistings and wry faces which he has never been taught to suppress are inclined to think him idiotic; however, nothing could be further from the truth."

MILLER, A FREQUENT contributor to "Venture," reveals that he became interested in Blind Tom after hearing one of Tom's compositions played at a concert celebrating Negro History Week. It was the first time one of Tom's compositions has been performed since his death

Musician Receives Award

Hundreds of music lovers and jazz enthusiasts cheered St. Louis' own Harold Baker on his special night at the Glass Bar last Tuesday, February 1 along with Johnny Hodges and his St. Louis Orchestra. The highlight of the former Crackjack special festivities was the presentation of the CHICK FINNEY AWARD which was an achievement trophy, which read to "Harold Baker" musician's musician for unparalleled devotion and performance.

The recipient seemed amazed and speechless as the award was presented to him by the "writer" who got his first experience with "Shorty Baker" when they both were members of the St. Louis Crackjacks with his brother, trombonist Winfield Baker, as batonist.

The exciting and dynamic performance of Harold Baker on trumpet has attracted the attention of millions since he first joined the Duke Ellington Orchestra, bandleader Johnny Hodges explained.

Harold Baker has been named an unsung hero and his jazz showing is a gift to the music world with an unpredictable future.

ARMSTRONG IN 'BLUES'

Music by Handy Played
By Jazz Combination

By JOHN S. WILSON

A YEAR in which Louis Armstrong is permitted to make a series of recordings devoted to material really indigenous to his art must be held in some measure of esteem by jazz followers. In this sense, 1954 can be looked back on gratefully for it produced Louis Armstrong Plays W. C. Handy (Columbia), a twelve-inch LP on which eleven compositions by "the father of the blues" are sung and played by Armstrong and his current little band.

Armstrong never has been recorded so well. The rich pungency of his singing and the brilliant flights of his trumpet-playing have been caught with gratifying faithfulness by Columbia's engineers. His playing and singing—particularly his singing—are a deep and polished distillation of the understanding and skill that the years have added to his great natural abilities.

Armstrong's colleagues are limited to accompanying and

ensemble work for the most part. Trummy Young, given the leading secondary role, plays with a spirit and zest marred only by an occasional urge to bray through his trombone as an expression of high agitation.

Return to Disks

One of Young's predecessors at the trombone post in Armstrong's group, Jack Teagarden, has returned to recording after an absence of unseemly length with a pair of ten-inch LPs, Meet the New Jack Teagarden, Vol. 1 and Jack Teagarden Sings and Plays, Vol. 2. These disks mark Urania's entrance into the jazz field. To allay any fears roused by that first title, it should be noted that there is, fortunately, nothing "new" about the Jack Teagarden heard here. He is his enormously accomplished self on Lover, 100 Years From Today and St. Jam. Infirmary Blues on the first disk and After You've Gone, Blue and Esoteric Stars Fell on Alabama and The Christmas Song on the second.

The trumpet player in Teagarden's supporting ensemble is Ruby Braff, a young Bostonian whose star appears to be in the ascendancy. His opportunities are limited on the Teagarden disks but he is heard to excellent and sometimes startling ad-

vantage on Thuganagig (Vanguard), a twelve-inch LP by the Mel Powell Trio, a group whose other members are Powell on piano and Bobby Donaldson on drums.

On a ten-inch LP, Buck Meets Ruby (Vanguard), Braff matches talents with an established master of the trumpet, Buck Clayton, to nobody's disadvantage. Their long and moving development of I Can't Get Started is an excellent instance of low-keyed but exciting jazz musicianship.

A variant Powell trio, with Paul Quinichette, a tenor saxophonist, replacing Braff, is heard on Borderline (Vanguard), also a twelve-inch LP. Both Powell trios are disciplined and thoughtful with decided reflections of Powell's days as Benny Goodman's pianist mixed with evidences of his more recent studies with Paul Hindemith. Quinichette complements Powell's piano aptly with his light and mobile manner of playing.

Another jazz pianist who has studied under a great modern composer—Dave Brubeck, quondam pupil of Darius Milhaud—is at hand with a twelve-inch LP, Dave Brubeck at Storyville: 1954 (Columbia). These are performances taped or broadcast by the Brubeck Quartet at a Boston night club and they make up a reasonable summary of both the merits and failings of Brubeck's group. On the plus side are the duets by Brubeck and his alto saxophonist, Paul Desmond; the relaxed, slightly-this-side-of-cock-tan-piano aspect of Brubeck's playing; and Desmond's fey and floating variations. But then there are also Brubeck's penchant for banging pointlessly up and down the keyboard (most of this is concentrated in a single number, On the Alamo) and the frequent over-extension of solos by both men.

Self-Discipline

The kind of self-discipline Brubeck has yet to acquire is a very useful adjunct to any jazz pianist. This has always been manifest in the work of Teddy Wilson, a veteran of the jazz scene. His most recent recordings, gathered on a ten-inch LP, Soft Moods With Teddy Wilson (Clef), show his direct and casually swinging manner to be as engaging as ever, particularly when his material is as well chosen as You Go to My Head, Nice Work If You

Can Get It, Check to Check, Autumn in New York and Night and Day.

Oscar Peterson, a more recent and more flamboyant pianist, also benefits from an admirable sense of discipline even when he is engaged in piling variation on variation at a furious tempo, as he does in a version of Lady Be Good, which occupies one side of a ten-inch LP, The Oscar Peterson Quartet, Album No. 2 (Clef). The other side is devoted to Body and Soul, notable for the poignancy and delicacy of phrasing of both Peterson and his guitarist, Barney Kessel.

JAZZ TRUMPETER



Buck Clayton, who is heard in new recording.

A YOUNG fellow who is dedicated to music as a career, and who can play a mean piano besides having composed some 10 songs, is Calvin Pugh, a student at Western High School. Calvin is 18 years old, his parents are dead and he supports himself playing with a small outfit in a local niter. His records are played on WBCO, from which Calvin also broadcasts in person.



PUGH

New Wrinkle: Separate Jazz From Folk Music

Just what is the purpose? What do they hope to gain? Maybe it is a long range plan to separate jazz from his birthright, the blues type song.

Anyways, several record labels have decided to try and separate jazz from folk music. If that were accomplished the world would hardly look upon jazz as being a Negro original. Worse yet it would give right to those who make a living at copying the style and credit to continue as the real things in jazz circles. They'd just say and perhaps feel that what they were presenting was their idea of an improvement on a style of music that belonged to no particular group. Just a style and type of music that was started by some unlisted individual and carried on by the multitude. That, the blues are so closely allied it however isn't correct.

Goodness knows jazz music and takes an expert to separate 'em first saw the light in the Negro section of New Orleans and New Iberia, La. This was followed closely by the blues of the type W.C. Handy features in his St. Louis and Memphis Blues. At that time the ofays weren't playing either the blues or jazz. In fact the large recording companies failed to show interest enough to record either style. First such recording you may have read was the "Crazy Blues" directed by the late Mamie Smith in what the recording company considered a big gamble.

And now comes a flock of others featuring and recording rhythm and blues and jazz and earning big dough out of it. With somewhat new arrangements they seek to eliminate the folk label and gain full credit for what they are playing. Just what the difference if the music is or is not folk style or folk originals it is hard to understand. Chances of

tunes being forced upon the public as not belonging to the family introduced by the Joe Olivers, Louis Armstrongs, "Pops" Celestin and others are slim. There

are too many discs by these composers and exponents on the market today. It is like the old fellow who, listening to a famous musician saying: "They say he is play-

ing the violin but it sounds a darn like the fiddle to me."

The public demand for rhythm and blues and jazz records is so terrific it is only natural that something unusual should develop. Listed among the top artists (in sales) today are those who major in the styles. The money is good, the artists happy so why not let it go at that? Why try and eliminate from the picture the people who introduced jazz when it was less popular? If they have not made the money from their brainchild at least allow them to sleep with the credits. Pretty soon the Negro will be completely forgotten for what he has contributed to the American music scene.



ERROLL GARNER, one of the nation's top concert artists received his biggest thrill of the season recently when after his appearance in Topeka the Gov. and first lady of the state of Kansas paid him a visit backstage. Here the pianist is shown with Gov. Fred Hall and wife.

Tan artists' role in music draws praise

WASHINGTON
Rep. Emanuel Celler, of New York, last week put into the Congressional Record a high tribute to outstanding colored artists who have contributed to the progress of American music. During the course of Mr. Celler's statement lauding the U.S. Supreme Court desegregation ruling, the New York Democrat said:

THE CONTRIBUTION of the colored people to the field of music is hailed throughout the world as unique. The names of Marian Anderson, Todd Duncan, Paul Robeson, and Roland Hayes are familiar to everyone. "Singers, bandleaders and composers who have enriched

our popular music number among them many colored entertainers; Hazel Scott, Mary Lou Williams, Duke Ellington, Fats Waller, Louis Armstrong, Nat 'King' Cole, Pearl Bailey — to mention but a few.

And not to be forgotten is W.C. Handy who composed the perennial favorite, 'St. Louis Blues.'

IN FOLKLORE and in spiritual, they have left a mark on the musical history of our times. Harry T. Burleigh and R. Nathaniel Dett, through their arrangements of spirituals, did much to advance the popularity of the spiritual in concert repertoires.

Various choirs have gone on world tours and won high praise: notably, the Tuskegee, Hampton, Howard, Fisk and Talladega University choirs, and the Hall Johnson and Eva Jessye choirs.

On the radio, the Southernaires and the Wings Over Jordan Choir have maintained prolonged popularity."

Is McFerrin The Best Baritone?

By LIN HOLLOWAY

It looks like the world's greatest baritone is now among us.

A critic writing in the Edmonton (Ontario, Canada) Journal last December 4 intimated that Robert McFerrin's musical ability outstrips that of Paul Robeson and William Warfield, and since that time, several other writers have joined in the chorus hailing McFerrin as the greatest baritone of them all.

The Edmonton writer said "Robeson, Warfield, and now McFerrin—perhaps the greatest of them all. . . His name is one that is bound to rank with the great baritones of all times."

AND THE world-renowned musical conductor of the Philadelphia Orchestra association (which sponsors the Philadelphia Symphony Orchestra) went a step further in hailing the young Mr. McFerrin. Director Eugene Ormandy said—as far back as 1953—"Mr. McFerrin can be considered as one of our greatest baritones and I most highly recommend him to any orchestra, opera company and recital course."

EVIDENTLY, McFerrin's musical prowess has been brought to the attention of concert sponsors all over the Western Hemisphere because in this—his second season of concertizing—he has been hooked solid. And he will appear on music festival presentations in South America and Canada also this season.

McFerrin, who is still a very young man, was born in St. Louis, but moved to Chicago at an early age. He was a student of music when he received his "greetings" from Uncle Sam, and after a stint in the service he came back to Chicago to take up where he had left off. Incidentally, just prior to entering the serv-

ice, he won top honors in the Chicago Musicland festival, a competition open to artists from all over the nation.

THAT WIN GAVE him a chance to appear as soloist with the Grand Park orchestra. He has also appeared with such noteworthy groups as the New England Opera Company and the "daddy of them all", the Metropolitan Opera Company. He played the role of Amonasro in "Aida" last January at the Met and received complimentary criticisms from every writer on hand to mark the occasion.

As a singer, McFerrin has been making quite a few "firsts". He was the first Negro man to sing at the Met; was the first of his race to be trained there; was the first colored person to sing the role of Rigoletto, and was the first to appear twice with the New England Opera Company.

Those appearances were in Rigoletto and as Orestes in Gluck's "Iphigenia in Tauris."

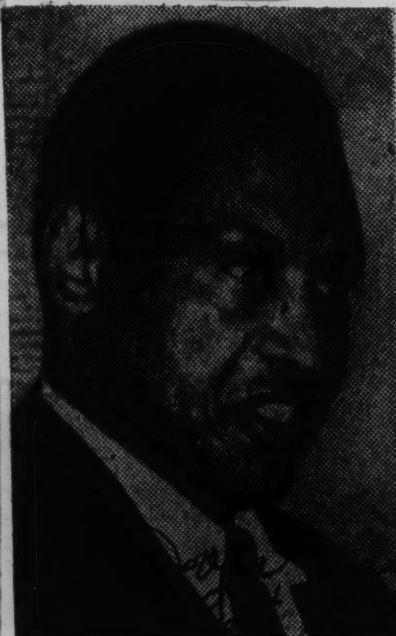
A SMALL person in stature (when compared to Warfield and Robeson), McFerrin nevertheless has the voice and stage presentation he'll need in his career as the "world's greatest baritone." His repertoire on his current concert tour includes works by Bach, Cesti, Brahms, Purcell, Ravel and other classic and contemporary composers in addition to spirituals, selections from 'pop' operas and folk tunes. His German, French and Span-

ish are described as "flawless."

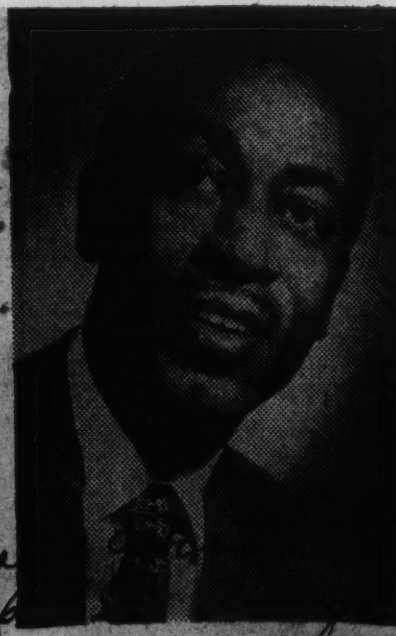
That the young man may well deserve the title and may—indeed—be the world's best baritone will not be argued pro or con by the two men whom he theoretically replaces at the top of the baritone heap.

ROBESON IS "out" as far as concert appearances in this country are concerned, the State Department having become irked at his rubbing shoulders with Reds. Warfield, an exceptional artist, can't boast McFerrin's training and classic experience.

That McFerrin is already considered the "Mr. Big" of his field is indicated in the reviews given his recitals. The Washington Post said last December "McFerrin's opulence of voice and nobility of delivery made his recital one of the peaks of the season" and the Minneapolis Star went further to say after a McFerrin concert, "One was hard put to it as to which to admire, the voice itself, or the consummate artistry with which it was used."



PAUL ROBESON
His Star Dimmed



ROBERT McFERRIN
The Critical Choice



WILLIAM WARFIELD
An 'Also-ran'

CARL DITON SAYS

Ohio's Negro Musicians Lag In City's Progress

By CARL DITON For ANP

Springfield, Ohio, is one of the towns of the USA in which Negroes have made conspicuous progress in the development of their civic life.

Today there is, among other organizations, a YMCA, NAACP, an Educational Forum, a National Negro Business and Professional Women's Association branch, a Negro Business Men's organization, besides the many customary organized ramifications of Negro church life. None of these organizations existed 45 years ago, and the calendar year is continuously full of public meetings, one after the other.

There was even, until lately, a branch of the National Association of Negro Musicians Inc., for Springfield can boast of good, college-bred musicians, as the solos, choruses, and accompaniment of a disc-recorded recent performance of Theodore Dubis' "Seven Last Words of Christ," will prove.

Need An Organization

But the Negro musicians of Springfield, not unlike those in all too many places in our great country, have not developed a professional consciousness commensurate with their artistic training and community value. And do not realize that the most rapid Negro musical development can only take place through a musical organization of their very own.

It cannot be done quickly anywhere by individual musicians. If that were true, great community progress could be achieved through unorganized individual in social welfare, business, civil rights, religion.

So it was nothing short of surprising to see recently a large and enthusiastic Negro audience present at the recital of Alberta Jackson, New York mezzo-contralto, in Springfield, and to hear the echoes of complete musical satisfaction in the community days afterward.

White Race Sees Light

The event was an indirect contribution of the NANM, even though no branch of the organization at present exists there. Miss Jackson is a member of the national body, and her appearance was arranged by a national member, the idea being to encourage the exchange

of musical artists in widely-separated parts of the country, a new feature in the work of the national organization.

Now the white people of Springfield have seen the light. Some 45 years ago they, too, had no dominant musical life. Today they can boast of a splendid symphony orchestra that features even an operatic concert once a year. Realizing the previous poverty of the community's musical life, the white musicians and music lovers (doctors and business people alike) have united to keep the orchestra going through donations, musical lectures and daily newspaper educational articles.

In Columbus, I both addressed and listened to the musician members of the local branches of the NANM through the interest of Helen Carter Moses, a national member, and one musician who fits in ideally with the general civic life of Columbus.

Warning To Churches

The next evening, I met the Cleveland branches of the NANM in that vast city, under the sponsorship of Kathleen H. Forbes, a former member of the NANM National Board of Directors, and for many years, one of the outstanding Negro women organ recitalists of the country.

It was there that I sensed a tendency on the part of all too many of the local Negro clergy to over-commercialize the present-day gospel music craze. There is a danger here. To the Negro clergymen at large is due in great measure the marvelous development of Negro artistic music, in that for 50 years they were the only ones to open the doors of the church for Negro concerts, when halls were not available.

And they are reaping their reward, for they now enjoy commercial profit accrued from church presentations of such artists as Roland Hayes and Marian Anderson, who, despite their many other commitments, have not forsaken them.

However, undue encouragement of professional gospel singers and their poorly-trained Hammond gospel organists, together with the persistence of poor salaries to their own organists, is going to undue to a great degree the great contribution the Negro clergy has made to Negro music. It must be remembered that it is the artistic life of the Negro church from

which both Roland Hayes and Marian Anderson sprang!

Hairston choir singing Sunday in 6 languages

Twenty-six-voice interracial Jester Hairston Chorus, which will soon tour the Orient, will sing in several languages in its concert Sunday at five o'clock at Lincoln Memorial congregational church.

The non-professional choir, composed of non-professional singers who love to sing and have a special affinity for folk songs will sing Brazilian, Mexican, German, Japanese, Hebrew, and English folk songs including some by the conductor.

In addition, appropriate numbers by Mozart, Brahms, and Palestrina, will be sung. Accompanists will be



JESTER HAIRSTON

Florence Brantley and Jo Ann Connor.

The tour is State Dept.-sponsored and will go to the Orient.

An authority on folk music Hairston conducts clinics throughout California in the singing of folk music. He is now in the process of preparing choral music for "Land of the Pharaohs" at Warner Bros.

Sunday's concert will benefit the Lightner Memorial Organ Fund of Lincoln, which is located at Vernon and Hooper.

Ala. State language prof composes song

MONTGOMERY, Ala. — Edward Sneed, instructor in foreign languages at Alabama State College, entertained Piano Red, well-known jazz pianist, at his quarters here last week.

The two conferred at length on the merits of Sneed's latest composition, "Pay It No Mind," recently recorded by Piano Red, whose real name is Willie Perryman. "Pay It No Mind" and "Jump, Man Jump" are two of the latest sides released by RCA Victor.

Cameron White hears own work

NEW ORLEANS, La. (ANP) — Dr. Clarence Cameron White, noted violinist and composer, heard students at Xavier University present his opera "Oranga" in its premiere here last week.

The opera about Haiti was written in the summer of 1954. Dr. White expressed high praise for the students who advanced the work and especially for the male lead, Edgar Robert, a Xavier freshman.

Louis Jordan to Cut Eight Sides

NEW YORK — Louis Jordan and his Tympany Five have signed a contract with RCA Victor, a subsidiary of RCA Victor. The band will cut their first sides for the new label here this week. Jordan has a wealth of new tunes submitted to him and is highly optimistic of recording a hit platter. Under the terms of the new contract he will record eight sides during the year, four now and four later.

Interracial Concert Held At Town Hall In New York

BY CARL DITON

NEW YORK (ANP) — The New York Concert Choir, an inter-racial organization to which New York City owes a part of its gratitude for the performance of not so frequently heard musical works, gave an interesting concert in Town Hall last week.

Beginning with Brahms' Neue Liebeslieder Walzers, Op. 85, there followed the creations of antique French, Italian and English masters: Claude Le June's (1630-1800) Revey venit des Printemps, Sequin des Pros (1445-1521) Chers Desolez, Luca Marconi's (1560-1599) Zeffrio torna, Claudio Monteverdi's (1567-1643) Ecco mormorar l'onde, Thomas Weelkes' (1570-1623) Say dear, when will you crowning, and John Bennet's (1599-1614) All creatures now. Then came Bernard Heiden's Three Divine Poems (Donne): From being anxious or secure, When senses, which thy soldiers are, and Hear us, O hear us, Lord; also Bela Bartok's Four Slovak Folk songs.

UNDUE LENGTH

John Herman Schein's (1588-1630) Five Secular Songs; Sing Out, O Music; Heart You are Full of Misery; Let Not Sadness Become Your Life; O Come Here All and Join; and Is This Your Faith? were omitted because of undue length of the original program plan.

But Ned Rorem's From an Unknown Past: The Lover in Winter, Hey Nonny No!, the Call, Suspiria, The Miracle, Tears and Crabbed Age and Youth were presented, the program being brought to an end with Brahms' Liebeslieder Walzer.

Op. 52.

Each of the antique masters had something to contribute to the evolution of musical composition, particularly Monteverdi who introduced in his day what is commonly known in musical theory as the dominant seventh chord, so familiar to the very commonest of present-day jazz performers.

Brahms was never happier than when he had the opportunity to set music to poetry. In both of his presentations he has written a symphonic accompaniment requiring two pianists.

The New York Concert Choir, about to depart for a Western tour, sings with extraordinary skill and

technique, punctuated with effective for and staccati. The female voices are truly beautiful, and the male voices are of splendid quality.

Such a program ought to be an inspiration to Negro choral conductors, to include among the now thoroughly advertised Negro Spirituals, one or more musical works of the ancients, to increase the appreciation of Negro audiences, as has been developed the appreciation of antique furnitures and ornaments, evidenced by articles of antique creations found in many Negro homes.

The soloists were: Jeanette Scovotti, soprano; Diane Griffith and Charlotte Carlson, mezzo-sopranos; Grant Williams, tenor, and Robert Peterson bass. The pianists were Patricia Roth Ienni and Florence Kirsch. Margaret Hills conducted.

Rhinehart Piano Concert Plans Are Completed For

BEAUMONT — Plans have been completed for the Piano Concert by Professor Charles Rhinehart Friday, April 15, 8:00 p.m. at the Charlton Pollard auditorium, according to an announcement made by Miss Almey Mose, chairman of the music committee.

Mr. Rhinehart is a graduate of Boston Conservatory of Music and Boston University College of Music and has also studied at the Yale University School of Music. He is currently assistant professor of Music at Texas Southern university.

Mr. Rhinehart has been guest artist on programs sponsored by the Connecticut Federation of Music Clubs, the Rotarians and Houston Symphony Orchestra. He has also given recitals at Wellesley Summer Institute and at Harvard university.

Following the concert a reception will be held in the lounge of

Neches Park Project at 1402 Leonard street. Community groups and civic-minded individuals are assisting the YWCA in sponsoring this program for the benefit of the community and admission is free. The public is cordially invited.

Spring Festival Tonight To Star Mezzo-Soprano

A feature of the current Le Moyne College Spring Festival will be presented at 8:30 tonight in C. Arthur Bruce Hall on the campus when Bety Allen, mezzo-soprano, is heard in recital.

Her program will be as follows:

Con Tranquillo Allegro Pasquini
Eivva Rosa Bella Galuppi
Amarilli Caccini
Invito Alla Danza Respighi
Carillon Peralco
L'Hymne au Soleil Georges
Après un Reve Faure
Gypsy Songs, Nos. 1, 4, 7 Dvorak
O Don Fatale, from "Don Carlos" Verdi
Bird of the Wilderness Horman



Professor Charles Rhinehart

Silent Noon Vaughan-Williams
The Water Mill Vaughan-Williams
Drink To Me Quilter
Love's Enchantment Quilter
Plenty Good Room Arr. Haye
I Want Jesus To Walk With Me Arr. Rootner
His Name Is Sweet Arr. H. Johnson
Jesus, Lay Your Head in the Winder Arr. H. Johnson
Oh What A Beautiful City Arr. Rootner

Also scheduled today on the program are showings at 9 a.m. and 12:30 p.m. in Brownlee Hall of "The Roosevelt Story," a documentary covering 40 years of the late President F. D. Roosevelt's life.

There will be an interpretive reading contest for high school seniors at 11 a.m. and a vocal contest at 2:30 p.m., both in Bruce Hall and each offering \$500 in scholarship prizes. The Le Moyne Chapter of the NAACP will present a panel discussion of "Implementation of the Supreme Court's Decision on Integration in the Public Schools" at 4:30 p.m. in Brownlee.

All these events except the Allen recital are free and open to the public. Tickets for the concert are available at Le Moyne or at the Central Ticket Office in Goldsmith's.

Final event on the festival is Jean Leon Destine and his Haitian Dancers at 8:30 p.m. Saturday, presenting a "Festival in Haiti." Tickets are on sale at LeMoynes or Goldsmith's.



SINGS TONIGHT — Betty Allen, mezzo-soprano, will sing at 8:30 tonight in the Thur Bruce Hall at LeMoynes College. Her recital is a feature of the LeMoynes College Spring Festival.



ANNE MORRE

Anne Morre at Club Faust

NEW YORK — Anne Morre, young Baltimore singer-pianist who made a Broadway Tryout on March 31, has been booked for a six-week engagement at the Club Faust on New York's East Side.

Immediately after the TV program in which she won her big break, Miss Morre was given a week's engagement at New York's Cafe Society, where she made quite a hit with her combination of classics, boogie-woogie and jazz.

MISS MORRE, who opened at the Club Faust on Friday night, won a Carnegie Fund grant a few years ago for three years' study on the piano at Peabody Conservatory in her home town.

She later studied for two and one-half years at Juillard Institute in New York.

The show business experience which enabled her to score on "Broadway Tryout" was gained during the past year which she spent playing night clubs and theaters from coast to coast.

Hall Johnson choir at Unitarian church

Hall Johnson choir will present a full evening's concert at First Unitarian church, 106 W. 8th st., Sunday at 8 p.m.

The famous choir was first organized in 1927 and has enjoyed worldwide acclaim. In 1929 it was engaged to sing in "the Green Pastures", and later in the movie version. In Hollywood it has been featured in more than 20 films, notably including "Dumbo", "Lost Horizon", and "Cabin In The Sky."

The choir's individual style of singing is due to the director. Born in Atlanta, Ga., and educated at Atlanta and Allen universities, he studied in Philadelphia and New York at Juillard School of Music.

The concert will feature Johnson's arrangements of Negro spirituals and work songs, the musically rich versions of St. James Infirmary Blues and Johnson's variations on the popular song "Dinah", and many of the old favorites of the choir's repertoire.

In 1951 the choir was sent by the

State Dept on a goodwill tour of Germany, ending up with a concert in Vienna. He is conducting a musical workshop in Los Angeles.



HALL JOHNSON

B. Clarence Cooke, founder-pastor, Metaphysics from the Christ Institute of Absolute Truth, Los Angeles, and was ordained by the Dr. Moore holds a doctorate in Temple of Divine Truth.

"Most sensitive, civilized singer" . . .

Marvin Hayes winning musical honors abroad

Tribune
Former local community man, Marvin Hayes, who is now studying abroad, with another Angeleno, William Olvis, tied for second place in the recent International Music Competition in Geneva, Switzerland, the University of Southern California, where both were students in the school of music, announced today.

12-9-55
Hayes, originally of Goldsboro, N. C., lived at 3425 W. 27th st., while in Los Angeles. He attended SC from 1947 to 1953. A bass, he sang one of the principal roles in the world premiere of "Volpone", opera by George Antheil, at SC in 1953.



MARVIN HAYES

The International Music Competition has long been a springboard from which singers and instrumentalists from all over the world have launched successful careers.

Hayes competed with 43 other male singers from Austria, Yugoslavia, Italy, Spain, France, Rumania, Switzerland, and Germany. The judges, some of Europe's leading musicians, sat behind a

screen. Twenty singers were chosen for the finals.

"I went out on the stage feeling that I did not have much chance, but knowing that I was there, it seemed best to try and give everything I had," Hayes wrote friends on campus.

12-9-55
"I have never heard such beautiful and powerful young voices in all my life," Hayes said in writing of the other contestants. "Not one was over 30. Surely there must be a place somewhere in the professional world of music for all of them. I wish you could have heard the Slavs in particular. Every one of them sounded like a potential Chaliapin, Christoff, or Kipnis."

Following his achievement in Geneva, Hayes has been asked to sing the major role of Ozmia in Mozart's opera, "The Abduction from the Seraglio" in Switzerland in January, and also in Leonard Bernstein's "Trouble in Tahiti" in Italy. He has also sung over TV in Zurich and on radio in Geneva and made concert appearances in Basel and Mulhouse, France, with a symphony orchestra.

Los Angeles
An Alwater Kent audition winner here in 1950, Hayes also placed second in a recent voice competition in Munich, Germany. He went to Europe on a Wooley Scholarship from the Institute of International Education with other help from the SC Friends of Music.

Critics in Geneva said of his singing:

"He proved to have a voice of great amplitude. Magnificent, this bass, deep and yet clear, guided with intelligence and lightness. Of all the contestants, it was Mr. Hayes, singing in English, German and Italian, who performed in the most completely sensitive and civilized manner."

"It was indeed certain that this

young American Negro artist has received the most precious gift of the gods — a voice, deep bass, remarkably extensive in range, well-controlled and of admirable quality, at the same time both brilliant and sweet: dramatic sense

with variety of expression, taste, style, and fire. A beautiful singer and a true artist."

Basie, Fitzgerald Top Downbeat Poll

Coll. P. 9 Kansas City, Mo.
Fr. 12-23-55
By LOWELL M. TRICE

CHICAGO — (ANP) — Once again this year, as in past competition, Negro greats in both the pop and jazz fields captured top honors in the 1955 Down Beat Magazine Readers Poll. Count Basie took over as top jazz band from Stan Kenton and his blues bawling vocalist, Joe Williams, was an easy winner in the 'male singer with band' category.

Ella Fitzgerald was voted the best female singer of the year. And, in the instrumental division, Miles Davis wound up the most successful year of his career by taking the first trumpet spot from Chet Baker — the victor twice previously — with Dizzy Gillespie, coming in third. The trumpet division featured the poll's closest race.

Three of the rhythm section spots remained in the hands of pianist Peterson, bassist Roy Brown, and guitarist Johnny Smith. And Max Roach finally reached the top after years of ending up in the first five when he copped the drum chair from Shelly Mammé.

Undoubtedly Milt Jackson's work with the Modern Jazz Quartet brought him first place honors among the vibists as Terry Gibbs dropped to third after five successive wins.

Dave Brubeck's group was adjudged the best instrumental combo of the year, he was named the personality of the year in jazz and his altoist, Paul Desmond, captured laurels in his division in a walk-away. Perez Prado was voted the Latin American personality of the year.

The following jazz and pop artists are plaque-winners who will take over seats in Down Beat's mythic all-star band:

DANCE BAND — Les Brown; JAZZ BAND — Count Basie; VOCAL GROUP — Four Freshmen

INSTRUMENTAL COMBO — Dave Brubeck; MALE SINGER — Frank Sinatra; FEMALE SINGER — Ella Fitzgerald; MALE SINGER WITH BAND — Joe Williams; FEMALE SINGER WITH BAND — Ann Richard Stan Kenton's vocalist.

TRUMPET — Miles Davis, Chet Baker and Dizzy Gillespie; TROMBONE — J. J. Johnson, Bob Brookmeyer and Kai Winding; ALTO SAX — Paul Desmond and Lee Konitz; TENOR SAX — Stan Getz and Lester Young; BARITONE SAX — Gerry Mulligan.

CLARINET — Buddy DeFranco; PIANO — Oscar Peterson; GUITAR — Johnny Smith; BASS — Roy Brown; DRUMS — Max Roach; VIBES — Milt Jackson; ACCORDION — Art Van Damme; and MISCELLANEOUS INSTRUMENT — Don Elliott.

Pete Rugolo was voted the top arranger of the year.



FIRST SIGNED. — Ella Fitzgerald, whose rhythm and blues numbers have sold more than 22 million records to date was the first of the all-star cast signed to join Eddie Fisher on CBS Television's 90-minute "Ford Star Jubilee" Saturday, last week. The songstress, reigned over the "history of the blues" episodes in the story of America's music.

—ANP Photo.



LATIN QUARTER HIT — Hazel Scott, who has been acclaimed from Canada to South America and throughout Europe as one of the world's most versatile artists, is thrilling New York Latin Quarter audiences with a piano repertoire, ranging from the classics to boogie-woogie. Miss Scott is currently at the height of a highly successful run at the renowned Broadway cafe.



MRS. RUTH R. THOMPSON,
MRS. M. EARL F. BENSON
Afro American P. 7
Blind pianist plays,
Sat. 12-24-55
sings for 28th year
Baltimore, Md.

WINSTON-SALEM, N.C.—Mrs. Ruth Robinson Thompson, 1824 Maryland Ave., who began her singing career as a young girl in Columbus, Ohio, where she was born, celebrated the 28th anniversary of her career here recently in Gospel Tabernacle. She made her debut here 28 years ago with the late Dr. E. B. Nichols, pastor of Gospel Tabernacle. Coming to a new city, Mrs. Thompson, then Miss Ruth Robinson, packed the tabernacle night after night with both races. During her career, she met and married John L. Thompson. To the union was born 10 sons, 6 of whom are now living: John Van, U.S. Navy, South Pacific; Floyd La Monte, who married Mrs. Dolly Mae R. Thompson; Harold Marvin, a senior at Atkins High

School, E. B. Nichols, senior at Skyland Elementary School, Forest C., Skyland Elementary School and Timothy Thompson, the baby.

MRS. THOMPSON celebrated her anniversary with various local singing groups and out-of-town guests appearing on the program, on which she appeared as a queen.

Her hair style was designed by Mrs. Mozelle Lipscomb, rhinestones by Miss Josephine Amos, identification bracelet by her son, E. B. Nichols. Her gown was designed and made by Mrs. Willie J. Reynolds, president of the Reynolds Tailoring School.

Her two corsages were given by Mrs. Willie Scarbrough and her handsome "John," slippers of

gold by Mrs. Dolly Mae R. Thompson, daughter-in-law. The church was decorated by Mrs. Strong.

MRS. THOMPSON has traveled extensively, in every state of the USA.

She has served with the following leading evangelists:

The Rev. Mrs. Hazel E. Browning A.M.E. Zion, NYC; the Rev. Mrs. Lizzie Lindsay, East End A.M.E. Zion, Winston-Salem, Mrs. Elizabeth Maxberry A.M.E. Zion, Cincinnati, Ohio;

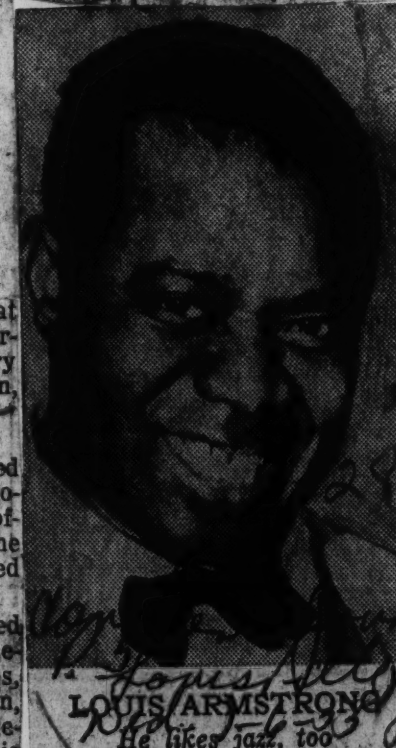
The Rev. Mrs. Gussie M. Walker, New Castle, Pa.; Bishop B. Johnson, Buffalo, N.Y.; the late Dr. E. B. Nichols, and the late Bishop H. L. Fisher of the United Holiness Church, NYC.

SHE IS NOW PIANIST for the Young People's chorus of the Bethlehem Baptist Church, the Rev. E. L. Clark, pastor. Mrs. Thompson studied voice and music under the Madam C. J. Hardy and T. A. Troute of Columbus, Ohio.

Mrs. Thompson made her first broadcast here in 1931 with Radio Station WSJS. At present she is heard over Station WAAA. She has appeared on Television also.

Mrs. M. Earl Friday Benson, director of the Mother and Daughter's Kindergarten, presided.

Mrs. Thompson is the daughter of the late Fannie and Tom E. Robinson of Columbus, Ohio, and sister of Mrs. Bernice Powell of Chicago.



I LIKE JAZZ!—(Columbia JZ-1)—Don't let the excessively coy title or the cover (which shows a dozen different people ranging from a Whistler-like

grandmother to a mint-wrapped girl, all primly pronouncing "I like jazz") keep you away from this one. It contains a dozen first-rate examples of the evolution of jazz from the old-time ragtime and blues down to the progressive school as played or sung by such experts as Bessie Smith, Louis Armstrong, Eddie Condon, Wally Rose, Billie Holiday, Duke Ellington, Billie Holiday, Teddy Wilson, Benny Goodman, Pete Rugolo, Turk Murphy and Dave Brubeck. Nearly all of it is good, and some of it (the Bessie Smith, Louis Armstrong, Duke Ellington, Benny Goodman, Dave Brubeck) is excellent.

MUSIC:

The Busy Impresario

Blazing lights on the marquee of Madison Square Garden in New York this week proclaimed that "S. Hurok Presents" the Regimental Band and Massed Pipers of the Scots Guards. A few blocks away at the Broadway Theater S. Hurok presented Katherine Dunham and her dancers. Programs in Rochester, Washington, and Boston reminded audiences that pianist Artur Schnabel was a Hurok artist. Tact forbade such an announcement when Isaac Stern played on the Telephone Hour for radio listeners, but he also is managed by Hurok. Marian Anderson, Patrice Munsel, Roberta Peters, Blanche Thebom, Jan Peerce, Leonard Warren, Jerome Hines, and Cesare Valletti are all singing at the Metropolitan Opera this week, and S. Hurok presents them, too.

In all, Solomon Isaievitch Hurok (the full name is seldom used) will present 650 dancers, musicians, and actors during the 1955-56 season, varying in art and origin from the Japanese Azuma Kabuki Dancers and Musicians to the Comédie Française and the Vienna Choir Boys.

Hand-Picked Singers For Met's 'Aida'

By GLADYS P. GRAHAM

NEW YORK — (ANP)—A hand-picked chorus of brilliant singers will support the principals in Verdi's "Aida," at the Metropolitan Opera this month.

The conservatory trained artists are William McDaniel, John Frier, Richard Kirby, Ida Johnson, Louise Hawthorne, Rosaline Maxwell, Mary Robb, Billie Daniels, Edgar D. Lawister, Elaine Baker and Angeline T. Roberts.

Others dotted throughout the oriental production of "Aida," are Joseph Ford, Earnest Jacobs, Adrian Jarvis, Bill Lawrie, Adolphus Lee, Walter McLean, Raymond Miller, Charles Neal, Oscar Parkos, Luther Rhode, Edward Sims, Bill Williams and Paul Rice.

Robert McFerrin, first Negro to be signed to the repertoire of the Metropolitan Opera, is slated to sing the role of the father



KANSAS SINGER IN PARIS.—Gregory Simms (center), baritone of Newton, Kas., who was one of the soloists in the traditional Christmas performance of Handel's "Messiah," Salle Pleyel, Paris, November 29, is here shown con-

ferring with tenor John Kentish (left) of London's Covent Garden. Watching the photographer is Helen Thigpen, soprano soloist for the performance, and also star of "Porgy and Bess," currently touring Europe and the Middle East.

Met Opera Auditions To Hit The Air Jan. 3

NEW YORK — The famous stairway to stardom for singers of serious music, THE METROPOLITAN OPERA AUDITIONS OF THE AIR, will return to the air for its 16th year on Monday, January 3, over the ABC Network from 8 to 8:25 p. m.

This popular showcase for deserving opera talent will feature a female and male aspirant each week trying to win one of the cash awards given to continue music studies and trying as well to earn a coveted contract with the Metropolitan Opera Company.

Applicants from every part of

the country are screened for the two chosen to appear each week during the series. At the end of the season these aspirants are narrowed down to six semi-finalists and eventually, to the two winners of the cash awards for male and female.

Conducting the ABC Symphony Orchestra each week will be conductors from the Metropolitan Opera. Milton Cross will again serve as master of ceremonies and commentator and Rudolph Bing, General Manager of the Metropolitan Opera Association, will appear on the program from time to time.

Are You Sure, Duke?

Ellington Credits Paul Whitman For Jazz Craze

"People have come to recognize jazz as the folk music of America," says Duke Ellington. "America stands for freedom and jazz depends on freedom of expression."

A guest of CBS Radio's "Edgar Bergen Show with Charlie McCarthy," Ellington gave credit for the popular acceptance of jazz to Paul Whitman, who "made a body of

jazz," and started people "taking jazz into their homes."

On the Europeans reception of American jazz, "They were the first to accept it back when Americans thought it was too low brow to be taken seriously. Europeans are inclined to take it too seriously. You have to have a good sense of humor before you're a really great jazz musician," said Ellington.

Broadway Gets First Look At Winner Of Met's Air Auditions

By ARNOLD de MILLE

NEW YORK — "Tell me what happened. I don't remember a thing. What happened?"

That was the reaction of Robert McFerrin in his dressing room immediately after his memorable debut last Thursday before 3,600 music enthusiasts who jammed every available space in the internationally famed Metropolitan Opera House to hear him sing the role of Amonasro, the Ethiopian King, in the opera "Aida."

It is the first time in the history of the Metropolitan Opera that a Negro sang a major role as a regular member of the Metropolitan Opera Company.

Three weeks before Marian Anderson made history by becoming the first member of her race to sing in the world-famous Met under the auspices of the Met Opera Co.

Now again history was made at the Met — the second time in one month and the third time in three years. Janet Collins broke the color bar back in November 1951 when she was signed as a prima ballerina.

HAS AN ANSWER

McFerrin, who stands five feet six in his stocking feet, was trying to wipe the perspiration from his face when everybody in the dressing room tried to answer him at the same time.

"You were great!" "Wonderful man!" "Great!" "Never better in your life!"

But despite all the excitement around him, Robert McFerrin appeared as cool and calm as one who has been through the same routine over and over again. He certainly did not look like a young man who had just stepped off the golden stage of the great Met Opera House for the first time — and certainly did not have the wide-eyed expression of one who had just made history.

For while his debut did not make the front page like Miss Anderson, his appearance with the company is looked upon in many music circles as the real story of the Met. Miss Anderson is engaged to do a particular role in a single opera, that of the witch in the "Masked Ball." McFerrin is contracted and trained to do several roles.

But the "young American baritone," as he is billed by the Met. He does, however, think his appearance with the Met is important and significant.

"It opens up a new avenue for Negro singers who want to look beyond the concert stage," he told the Defender in an exclusive interview. "Before now, Negro singers, male and female, could not expect to advance beyond the concert stage or with a small opera company in this country which could not offer them the same prestige and notice. The exception, of course, was the New York Civic Opera Co. With the color it gives new hope and offers greater opportunities. We can now see light—a new day and era."

JUST A BREAK

McFerrin feels that his break in getting into the Met is nothing

more than just that — a break.

"It's being at the right place at the right time," he added. "There are a number of Negroes around with much better voice than I have, but I just happened to be the one around when the time was ripe."

He said even his entrance into the Metropolitan Auditions of the Air was more or less an accident. It was his manager, Miss Janet

Lauren, who pulled the deal for him.

"I didn't think I was ready," McFerrin said with a smile. "I didn't want to be on a spot I couldn't get off."

Fast of the matter, when Miss Lauren mentioned the audition to him, he merely asked, "So what? Where will it get me? What's the use? Me at the Metropolitan?"

But Miss Lauren had faith in him and his voice. Needless to say, he walked away with the Metropolitan Auditions of the Air 1933 prize, which included a scholarship with the Kathryn Turney Long Opera courses, sponsored by the Met, and an extensive concert tour through the United States and Canada.

And even after he began studying with the Met company he had reservations about his chances of being signed. All the talk about a contract was great, but he, like so many other singers, knew that a contract was not a contract until it was signed, delivered and sealed.

He began working with the Metropolitan singers in 1933, but it wasn't until Oct. 1 of last year that it looked like the dream might come true—that the contract was possible.

Then on Dec. 1 he and Miss Lauren were called into the office of Rudolf Bing, the Met general manager. He was greeted by the man who runs the famous opera house, but told by Max Rudolf, artistic administrator of the Met that he was "welcomed" into the company and hoped that it was the beginning of a long association.

It was not until then that Robert McFerrin realized that it could happen—that it had happened.

British Jazz Pianist Subject Of Magazine Story

CHICAGO, Ill. Winnifred Atwell, England's most popular jazz pianist, who catapulted to fame by recording Black and White on an old out-of-tune saloon piano, is introduced to America in the March issue of Ebony. At home playing either the saloon relic or a grand piano, Winnie has been approached to appear in this country by one of the Frank Las Vegas hotels and Ed Sullivan for his Toast of the Town.

The Trinidad lass is earning \$200,000 annually and has her

hands insured by Lloyds of London for \$110,000, Ebony says. She spent most of her life studying Bach but when she migrated to England seven years ago and was unable to find a job appearing with a symphony orchestra she began playing jazz. She received \$37.50 for her first appearance, now gets up to \$3,250 for a week's work, \$1,100 for one night performances, according to the magazine article.

Her record sales exceed \$3,000,000.

Va. soldier second American to play ancient English organ

GREENHAM COMMON, England—Pfc. Edward A. Hughes Jr., the son of the Rev. Mr. and Mrs. E. A. Hughes of Wattsville, Va., became the second American ever to play the 350-year-old organ in St. Nicholas Church, Newbury, and the first in more than 75 years.

Hughes, stationed with the 804th Engineers Aviation Battalion, discovered the organ on a sight-seeing trip recently. After the sexton heard him play, he was offered a chance to study English church music with the regular St. Nicholas organist.

He began taking organ lessons when he was seven. He also plays the piano, harp and violin. He was a music major at Clark College, Atlanta, Ga., before entering the Army.

SELF-TAUGHT ORGANIST

By EDWARD EARL LEE

ANY SIMILARITY between the youth Austin Mitchell who, in quarters in a metered organ while learning to play it, and the man who performs professionally as Michelle is not coincidental. Because that boy who could afford neither instrument nor carfare for those self-taught half-hour lessons has developed into the adult who now plays his own Hammond organ which, with extra equipment, is worth over \$4,000.

Mitchell's transition was not accomplished in "ten easy lessons." It began with an inborn talent for music manifesting itself in his persistent attempts to play the piano at an early age. Encouraged by his family, he developed into a skilled pianist.

But overshadowing this achievement was his ambition to become an organist. Thus, those self-taught lessons which he eventually parlayed into a proficiency that earned him a position as church organist.

Meanwhile he continued his piano studies, receiving a di-

ploma to teach from the Burton School of Music. He taught in a school after World War II, which was not his field, entering the entertainment field.

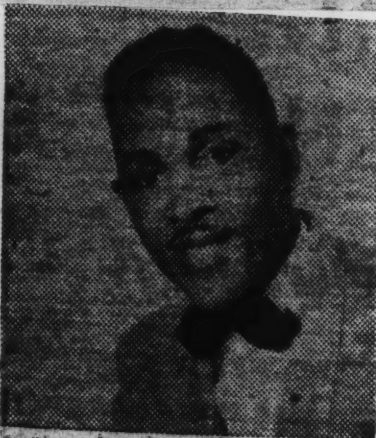
That idea had seemed feasible to Mitchell ever since the Hammond organ was introduced, its compact unit making it a natural innovation for club work. He became the first Negro to utilize the Hammond in a Philadelphia night club in 1948.

Michelle does not rely on flashy showmanship, as do

many club organists. He is a sincere, intense performer.

However, that trait does not imply he is temperamental. Neither crowd nor noise ever irritates Michelle. He is always approachable. It is standard procedure for him, while playing, to chat amiably with anyone who stops by his organ.

Michelle received that billing from his agent, Eddie Mallory, because it sounded more professional than Mitchell. He is a Philadelphian, married and has a son 11 years old.



MICHELLE



Symonette: To calypso what Satchmo is to jazz

MUSIC:

Champ of the Bahamas

"... Palm trees swaying, sunset glowing.
All the children will bob up and down
To get a glimpse of our sovereign sister;
Princess Margaret's coming to town..."

Newsweek

At a royal reception in the gardens of Government House, Nassau, this week, the co-author and singer of the above stanza was prepared to give H.R.H. Princess Margaret one of the more unforgettable sight-and-sound combinations of her tour of the West Indies and the Bahamas. George Alfred Symonette, 46, stands 6 feet 4½ inches tall, he can spread his reach 6 feet 8 inches, and is, in fact, one of the world's most fascinatingly ugly men. He is also undisputed calypso champion of the Bahamas.

The mode which Symonette has mastered, a direct descendant of African tribal rhythms, is possibly the catchiest style of music in the world. Hot jazz addicts who would no more dance to

their medium than whistle in church have to be nailed to their chairs when Symonette goes on, say, "Don't Touch Me Tor" or "Never Mind the Noise in the Street"—an effect equally produced by the 2-4, 2-4 time, the unaffected humor of the lyrics, the fiber of Symonette's voice, and the barrel-house appeal of his piano.

Symonette looks on these antics tolerantly, out of strange, saurian eyes. He provokes them seated at an old upright piano in the garden café of Nassau's Imperial Club. In the course of an evening's performance, he plays a while, sings a while, and now and then lets "Peanuts" (John Berkeley) Taylor cut loose solo on the finger drums—an upended nail keg with a sheepskin head.

Tourist Stuff: He is obliging but scarcely enthusiastic about the cornier numbers like "When the

Boat Pulls Out," so dear to the tourists. He gets hot when one of the old folk songs like "Eight Babies to Mind" is called for ("My mama sang me to sleep with that one"); or "The John B. Sail," a sea ballad (his preacher father was drowned in a storm while returning from a journey to an out-island flock); or "The Crow" ("When I was a child I used to see the people dance just like the

crow fly"). Symonette's grandfather was a music teacher, a graduate of Cambridge University, who never played any of the native songs. (He was a violinist.) The grandson's first instruction was on the organ and his first public performances were in church.

Symonette's day, to be sure, is pretty crowded. From 6:30 to 8:30 nightly he does a solo turn in the Hotel Fort Montagu's Hibiscus Room, then bicycles to his home "over the hill" for a short rest, carrying an electric hand torch to light his way. At about 10 p.m. he cycles downtown to the Imperial Club to perform with Peanuts and his maracas

player until 3:30 a.m. or 4, "depending on the crowd." After that he may drop in for a little good-natured work at Paul Meeres' late-hour club.

After some overdue sleep he arises in the afternoon to devote attention to the more humdrum side of his existence—including his three pharmacies (he is a graduate pharmacist) and the neighborhood beauty parlor which he has set up for his wife. Later, relaxed after a good day's work, this hard-working, loyal subject of "our sovereign sister," Princess Margaret, goes back downtown on his bicycle, ready for another evening of humorous lyrics and primitive rhythm at the Hotel Fort Montagu.

From there we move to the New York City Opera, where Camille Williams and Lawrence Winters have won fresh laurels through the introduction of principal roles of Madame Butterfly, Pagliacci, and others. And Robert McFerrin, in the role of Amos in Aida, became the first Negro male singer to achieve a Metropolitan Opera debut. Finally, during the coming season of the New York City Opera, the first Negro operatic conductor will be presented in the persons of Everett Lee. We have to go far yet, but let there be no mistakes, we are well on our way.

Negroes In Grand Opera, 1900-1955, Writer Says

Jan. 7, 1955, will go down in Negro musical history as a memorable date in operatic endeavor. We refer, of course, to the glorified Metropolitan Opera debut of the greatest contralto singer of the age, Miss Marian Anderson, which event was the first of its kind in the 70-year existence of America's greatest opera organization.

But this achievement was no sudden thing. It took 50 of those years to bring it about for one could be expected to risk presenting a singer in an operatic performance without the assurance that the singer was going to be a success. Likewise, there must be assurance in dealing with a race.

Around 1900, it was Theodore Drury, himself an ambitious Negro singer, who made pioneer promotion experiments with such operas as Carmen.

ROLES OF AIDA

Following the practice of present-day theatrical companies appearing in the smaller towns prior to a

metropolitan opening, the scene of Negro operatic experiment was moved to Europe, where Florence Cole-Talbert-Cleaves, of California, and Lillian Evanti, of Washington, D. C., sang the roles of Aida and Violetta in Traviata, respectively.

By that time it took the dominant personality of a Caterina Jarbo to bring the operatic football back in American territory—once more in Aida, the first that White America had ever seen, presented in the now demolished New York Hippodrome under Alfredo Salmaggi.

ROLE IN CHICAGO

The operatic fever then spread to Minto Cato of New York, who wisely sang the role of Aida in the Edna Gray of New York City. It was the first time a Negro singer had appeared in the role of Aida in the United States.

Brooklyn Academy of Music, under Salmaggi again, removing the interest from Manhattan to Brooklyn. The Midwest, too, got its bit, with Julia Rhea's interpretation of the role in Chicago.

Meanwhile, the late Bill (Bojangles) Robinson appeared in the Gilbert and Sullivan "The Mikado."

Negroes in this time perhaps provoked to give Aida, Faust and Traviata their own in genuine operatic form, that is with music and text absolutely unchanged, through the National Negro Opera Company, founded by Mary Cardwell Dawson, considered by many as a genius in the production of opera.

Still the public was a little wary of entrusting Negro singers with unadulterated opera. It had to be jazzed hence the name "Hot Mikado." Soon after, another opera was ventured—Carmen—in which the music was untouched but the story was lived and it became "Carmen Jones" starring Muriel Rahn, Muriel Smith and others.

New Writers Invade Rhythm, Blues Field As Pix Okay New Tune Style

By HILDA SEE

Current popularity of rhythm and blues should mean new found gold to Sepia songwriters but will it? Trouble seems to be the infringement on part of the ofays who are moving in to the field.

Sepia songwriters have labored under an odd handicap for a number of years because the outlet for the products were limited. This was due to the fact that most of the big money for songs came from Broadway and Hollywood, then as now, and few rhythm and blues tunes were used in either pictures or Broadway shows.

There were exceptions, of course numbers like "Honeysuckle Rose" written by Andy Razaf and the

late "Fats" Waller and several others from the pens of Sepias were used in pictures. The same went for Broadway shows, many tunes used in Ziegfeld Follies, George White's Scandals and other earlier productions were written by Negroes.

In fact there have been shows that were all white otherwise that employed a musical score supplied by Negro writers. Sissle and Blake for instance, during the run of "Shuffle Along" were assigned to write the music for a Broadway show. The fact that they had given their own Shuffle Along six hits gave the impression that they could repeat with a like number for another show. This did not pan out however, as the show, enjoyed only short run on Broadway and was a "flop" on the road.

However, now with the trend toward rhythm and blues, both for Broadway shows and in some pictures the field is becoming jammed with writers of such tunes. And as you'd expect the ones getting the big gold are whites, who just recently invaded the rhythm and blues field.

Few songwriters are contracted by Hollywood and even fewer by Broadway producers. In most cases the writers are hired to do the songs for the particularly film or

tract involved. There have been writers who held contracts with pix firms, including Andy Razaf but very few still enjoy that honor.

One thing that makes writing for Broadway shows or pictures so profitable is the royalty angle that follows. Most "tracks" are recorded for single records or in album form and sales are helped by the the shows and pictures. One example is "Few Faces" and the Eartha Kitt tunes. The numbers Eartha sang in "Faces" were made into an album that threatens to hit the million sale class. Discs by Miss Kitt would have been no strangers to the market even if not recorded and publicized as "New Faces" sung but goodness knows the label did no harm.

Of course white writers moving in on a field that began with the Sepians is hardly new. Dig the records and you discover Swing, Bebop and jazz also originated with Sepians who stood by and watched the whites move in and take 'em over. Thus one expects what has occurred in the blues and

rhythm field to happen. Question is will the Sepians who write mostly for records and dance bands benefit as handsomely financially from rhythm and blues as will the Johnny-come-latelies who have the inside track on writing for pictures and Broadway shows. Your guess is as good as yours truly but it is an odds on gamble that the answer is no.

Johnny Ace Tune On Hit Parade List

Johnny Ace's recording of "Pledging My Love" has copped first place on all rhythm and blues polls. 3-12-55

For some time it has been the number one best seller among R and B records but last week it

scored as the R and B record played most on juke boxes and number one with disk jockeys.

Ace was killed recently when he "lost" a game of Russian Roulette.

Integrated Chorus Sings At The Nation's Capital

BY NORMAN H. KASS

A contingent of forty girl singers from Glenmore Junior High School (84, Brooklyn, visited the nation's capital this week to sing for pupils and teachers of the Eliot Junior High School and the Carrett Patterson Junior High School.

Calling themselves the "Choraleers," the girls, under their music teacher, Mrs. Grace Outlaw, and their principal, Mrs. Elizabeth G. O'Daly, showed how well an integrated chorus girls with different racial, religious and cultural backgrounds can succeed in a desegregated school system.

The trip to Washington, D. C., by bus, on May 5, 6 and 7, included, as well, stopovers at Annapolis and Baltimore, Maryland, where the "Choraleers" performed at the Wil-

ley Bates Senior High School, in Annapolis and the Cherry Hill Junior High School, in Baltimore.

The girls were also invited to sing at the Fellowship House, in Baltimore, on Saturday evening, May 7.

Home for the "Choraleers" is Glenmore Junior High School 84, in the Brownsville section of Brooklyn, where a truly heterogeneous group of children live, work and learn together in harmony.

Harlem's Mixed Chorus Stages Haydn Premiere

By CARL DITON
For ANP

NEW YORK. — New York City frequently presents early musical works for the first time in America. Last week, Harlem contributed to this tradition in that, presumably for the first time in this country, the Great Organ Mass of Joseph Haydn, whose name is known to most school children through his "Surprise" symphony, was presented by the Interracial Fellowship chorus and soloists, with Harold Ake as a most capable conductor.

The St. Cecilia Guild, Dr. Hattie Starker, president, was responsible for this musical contribution, which took place in St. Andrew's church, with the congregation depending largely upon West Indian patronage, presided over by the Rev. Theodore J. Jones, rector.

Shortage of Contraltos
The chorus, amounting to nearly 100 voices, though unbalanced because of the well-known shortage of contraltos, tenors, and sometimes basses, sang with striking uniformity, and was quite responsive to the leadership of its left-handed conductor. After all, the prime motive of this permanent chorus is to engender interracial fellowship.

The program began with the opening chorus and chorale from John Sebastian Bach's Cantata, No. 37, followed by choruses from Handel's Judas Maccabaeus, the composer being Bach's one great contemporary.

After the audience sang a standard Episcopalian hymn, Haydn's mass followed in Latin, of course: The Introit and Kyrie, Gloria in Excelsis, Credo, Sanctus, Benedictus and Agnus Dei.

The work, a genial one in Haydn's characteristic style, requires the use of a mixed quartette, which in this instance was likewise interracial. There was a significantly beautiful soprano, whose name for some reason did not appear on the program. Ida Johnson was the contralto; Marvin Worden, tenor; and Eugene Brice (Brother of Carol Brice), bass.

Bronson Rogan, who presided at the organ, was a little ahead of the chorus rhythmically a great deal of the time, no doubt due to the fact that the tempo had to be relayed to him by a singer close by in the chorus, because of the size of the singing body crowded

into the chancel, even though it seemed amply spacious. The auditorium was well filled.

Rhythm On Tongue, Jazz In Soul,
Slender Set
To Take What's Mine, I Am Told

By ROE ROY

Although on the part of current jazz critics the reaction to the protest from recordings of the style by other artists has been somewhat of a storm, not of protest, that is, not from the originalators of jazz, but sympathizers.

There are quite a few around today who had a hand in bringing jazz music to the nation's attention but the majority of them are away choiring with St. Peter. Such examples of jazz Jelly Roll Morton, "Pops" Celestine, "King" Joe Oliver, Fats Waller, and many

others have passed. They have a earthly voice in whatever protest may mount but read the caption and overline above. No one can hear the voices of spirits, even though we find a few contradictory claims and arguments. So why not just assume that such great "Pops, 55" "Jelly Roll" and company are screaming in (to us) silent protest.

It is quite evident that the plan to take over jazz and label it under a different name is in progress and just as understandable. Profiteers may pay as much for copies of the original but certainly not as fast. They like to know they are getting the original article and certainly those who know understand well the unlikelyness of copyists handling jazz tunes perfectly and naturally as those for whom it was both written and intended for.

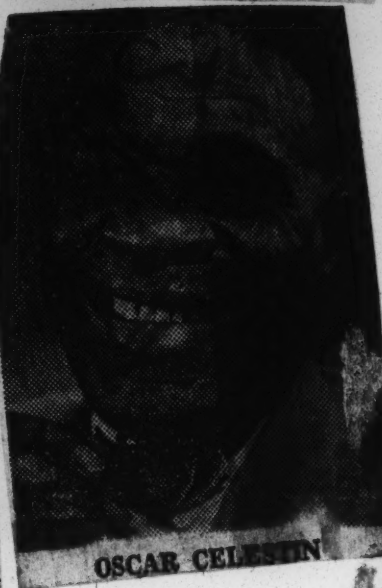
Your uncle Robert has had many such copies demonstrated for him by vendors and a week before the chorus had reached screamed "take it off." The natural jazz wasn't recognizable. Of course the same number under other labeling in style might have satisfied our quest for something different and jazz-like. This, however was just a copy of the original and rather messed up at the

That jazz is the natural style of the Negroes has never been denied by those who would propose a new name. They remember that men with little knowledge of music have been among the top composers. Certainly few composers turned out better jazz tunes than Spencer Williams, the pianist who could not read a note and played the instrument by ear. But his natural instinct for getting what he wanted in assembling rhythm and tune rated him with the greats. There have been others like Spencer. That is why it is easy to sing: "Wanna Take What's Mine, I's Told."

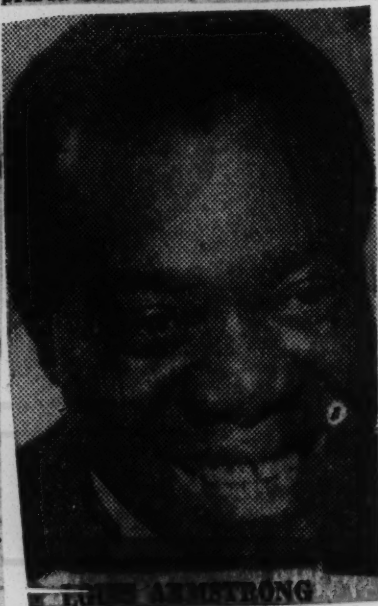
While early jazz lanes run directly to the old Sepia musical, it must not be assumed that no other styles have been contributed to the "stem" by non-whites. To be sure Duke Ellington's Jungle style; Jimmy Lunceford's

supreme rhythm; Fletcher Henderson's peculiar twists in arrangements; Dizzy Gillespie's off beats that ended up as bebop; the pianoing mysteries of Fats Waller, Earl Hines, Art Tatum, Erroll Garner, Oscar Peterson and others have been revolutionary. However in these cases the artists have taken something that was given and so enshrouded its notes and chords with odd movements and fingering to make it almost unrecognizable to the average ear. But at the same time these artists have been willing to let Gershwin's tunes and style be Gershwin's. Nor have they suggested a conspiracy to have the names of Cole Porter, Gershwin, Irvin Berlin, Benny Goodman, Paul Whitehead and others eliminated from all birthrights to swing.

Again, and stranger than fiction, is fact that style the record people would both steal, rename today was the one they fought to



OSCAR CELESTIN



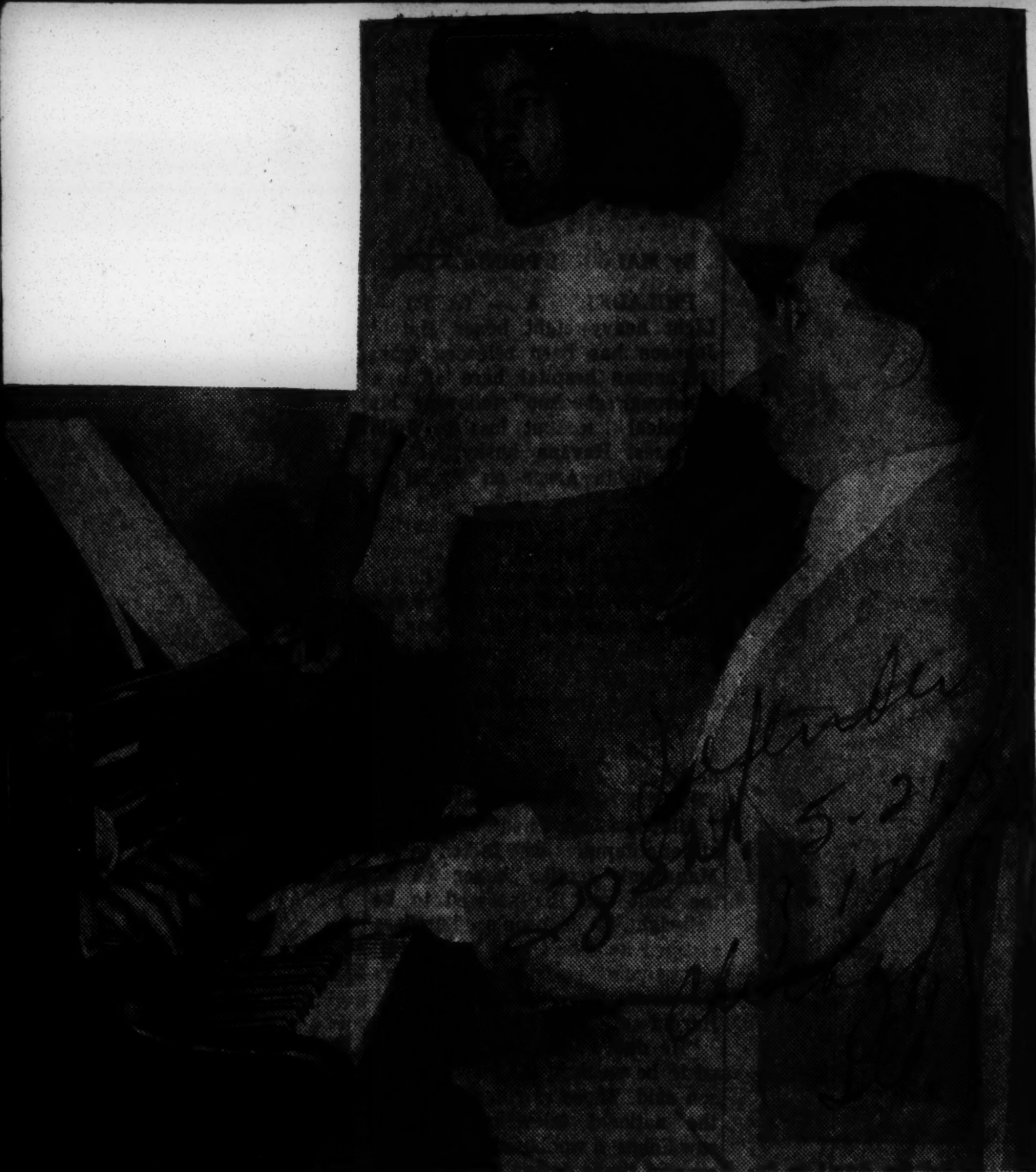
FRANK ARMSTRONG

Mercer Ellington Clicks As Composer Of Moulin Rouge Show

LAS VEGAS. — When producer Clarence Robinson set about to find an arranger who could compose original music for his Tropical Can Can revue at the Moulin Rouge hotel, he phoned New York for Mercer Ellington, son of the famed bandleader. And after hearing the torrid music he wrote for the main chorus production number, ringside audiences were in agreement that he couldn't have chosen a better man for the job.

A newcomer to the music business, Mercer has been a band leader, road manager, songwriter and music publisher. But this was his first "big chance" to prove to skeptics that he could make it on his own and didn't have to depend on his illustrious father's name to get the breaks.

Already the bosses of the Moulin have consulted him about staying on as permanent music director of this fabulous desert gambling inn. He has promised to consider their offer if he can terminate several business commitments he has back east.



GEORGIA LASTER, winner of the Marion Anderson and John Hay Whitney scholarships in California in 1951, is studying in Vienna, Austria, called the music capital of the world.

Georgia, who has appeared in several Hollywood productions, including "Young Man With A Horn" and "Cabin in the Sky," is being accompanied during

this practice session by Eric Werba, noted Viennese pianist. Her voice has been heard in many Walt Disney productions.

Miss Berta Lou Winston Of Ottumwa, Iowa, Wins National Violin Contest

OTTUMWA, Iowa. — Miss Berta Lou Winston, a violin student at the Ottumwa Heights college school of music, was the highest ranking violin contestant in a national audition for college and high school students held last week in Louisville, Ky.

She received a check for \$50 with recommendations for a scholarship in some outstanding music school.

Miss Winston is the daughter of Mr. and Mrs. Clyde Winston of Ottumwa and is a student of Sister Mary St. John.

She entered the national contest after winning a regional conference in March at which Prof. Maurice Gomberg of the Roosevelt university school of music in

Chicago was the judge.

In addition to placing first in the violin division, Miss Winston was named one of the first top three musicians in the conference. After performing in private audition for the judges, she was requested to play for the entire conference and on Monday night was guest performer over WAVE-TV in Louisville. Later, she played a solo at the Columbia hall. She also appeared May 7 on WOC-TV in Danport.

Miss Winston entered the national contest at Louisville even though she had been informed that racial prejudice might prevail. But instead of finding prejudice, she found herself winning the contest.

and becoming one of the first Negro guests to stay in the Kentucky hotel at Louisville. In the contest, she found that even in the South, talent proved stronger than race.

Miss Winston previously has received excellent and superior ratings in high school music and speech competition. She will be graduated from the local high school on May 31. Miss Winston is one of the entrants in the State Zeid Temple Beauty and Talent contest ending June 7 in Des Moines, Iowa, at which time the state winner will become a state representative in the National Shriners' Talent and Beauty contest at their national convention in Detroit in August.



MISS BERTA LOU WINSTON

Orlando Roberson's 'Trees' Hits Anew

By MALCOLM POINDEXTER
PHILADELPHIA — (ANP) — A recording of "Trees" by Orlando Roberson, that years ago swept the country by storm, has been released anew and is rapidly becoming a favorite with listening audiences here.

Given new appeal with instrumental background by Sid Feller's orchestra, the ballad is gaining momentum both in sales and popularity. Released less than a month ago, it appears bound for the same success it enjoyed some years back when Warner Brothers produced a feature about it and dance bands throughout the nation were featuring tune.

Roberson developed his fine tenor voice while working as a page boy at the famed Newman theatre in Kansas. He later moved to Chicago where he played his first big engagement at the Club Apex. Earl "Fatha" Hines, versatile bandleader, was on the same program.

SOME JAZZ VOCALISTS ON LP DISKS

By JOHN S. WILSON

SINGING in the jazz idiom has not been a particularly flourishing art in recent years. A situation that makes the current appearance of a group of outstanding vocal disks particularly welcome. In at least two instances the material now being issued was recorded a decade ago but it serves as a reminder of the artistry this facet of jazz can produce.

One of the collections from the Forties, **Billie Holiday at Jazz at the Philharmonic** (Clef), a 10-inch LP, has a special poignance for it offers one of the greatest of jazz singers at a point in her career when her vocal capabilities, her emotional projection and her knowledgeability were equally balanced at a high level. Recorded at a 1946 concert, she gives warm, relaxed performances of some of the most successful numbers in her repertory — *Travelin' Light*, *Strange Fruit*, *Billie's Blues*, *He's Funny That Way*, *The Man I Love*, and others.

Another voice from the past, that of **Jimmy Rushing**, the round singer best known for his work with Count Basie's orchestra, is heard in some recently recorded performances on a 10-inch LP, **Jimmy Rushing Sings the Blues** (Vanguard). His singing still has the vigor and the oddly lyric quality he always brought to the blues — *Sent for You Yesterday*, *Boogie Woogie* and *Goin' to Chicago* are repeated from his Basie days — and he also shows on this disk a more subdued, thoughtful side in a moving delivery of the old standard, *How Long*. His accompaniment is led by Sam Price, an able blues pianist.

Old and New

The current releases include two aspects of **Sarah Vaughan**, one of the few outstanding latter-day voices in jazz. **Sarah Vaughan Sings with John Kirby and His Orchestra** (Riverside) is a 10-inch LP made up of reissues from 1946, when she was starting her career as a solo performer, while **Sarah Vaughan** (EmArcy) provides an LP of her current style. Miss Vaughan has

one of the truest and richest voices of any singer in jazz, as is plainly evident when she is not engrossed with vocal calisthenics.

She sings in a straightforward style on the Riverside disk and she sings beautifully, particularly on *It Might As Well Be Spring* and *I Can Make You Love Me*. She is heard on only four of the eight numbers on this disk but the others are typical, tightly played performances by John Kirby's little band, which also provides her with intelligent and sympathetic accompaniment.

On the EmArcy disk, her stylistic mannerisms are more in evidence, although she uses them more judiciously than has sometimes been the case. Her numbers include *Lullaby of Birdland*, *Embraceable You*, *He's My Guy*, *April in Paris* and *I'm Glad There Is You*.

Between safaris to record the sounds of earthquakes, thunderstorms, burlesque and other natural phenomena, **Emory Cook** has found time to set up his microphones on several occasions in a New Orleans night club where he records the sounds of a local phenomenon, **Lizzie Miles**. Miss Miles has been shouting the blues since World War I, and on Cook's early releases of her work she was still shouting. However, she has gradually subsided and on her latest, *Hot Songs My Mother Taught Me* (Cook), she achieves a relaxed, after-hours quality, often described as "beat," which suits her superbly. Her delivery in this vein of *Georgia On My Mind*, *Dyin' Rag* and *Cottage for Sale* is thoroughly winning.

Gospel Singer

Mahalia Jackson, who is billed as "the world's greatest gospel singer," sings neither jazz nor blues. She would not be associated professionally with any of the other singers mentioned here. But the jazz singer and the gospel singer are products of a common root, the spiritual, and the qualities that make a great jazz singer also produce a great gospel singer. The difference is in the sentiments expressed.

Miss Jackson has a big, ringing voice, an ease of projection and a swinging attack that

would be the envy of any jazz singer. On **Mahalia Jackson** (Columbia), a collection of her gospel songs, these attributes are supplemented by her obvi-

ously deep sincerity. She sings a moving, emotion-packed series of selections, including a spirited version of *When the Saints Go Marching In* which returns this battered tune to its proper setting.

Along with these singers, jazz instrumentalists have also been hard at work in the recording studios, many of them to especially good effect. An unusual trio, made up of **Art Tatum** on piano, **Benny Carter** on alto saxophone and **Louis Bellson** on drums, plays some exceptional small-group jazz on **The Tatum-Carter-Bellson Trio** (Clef). It is one of Tatum's happiest recorded performances, while Carter takes good advantage of the opportunity to play more creatively than he has been able to in his recent recordings.

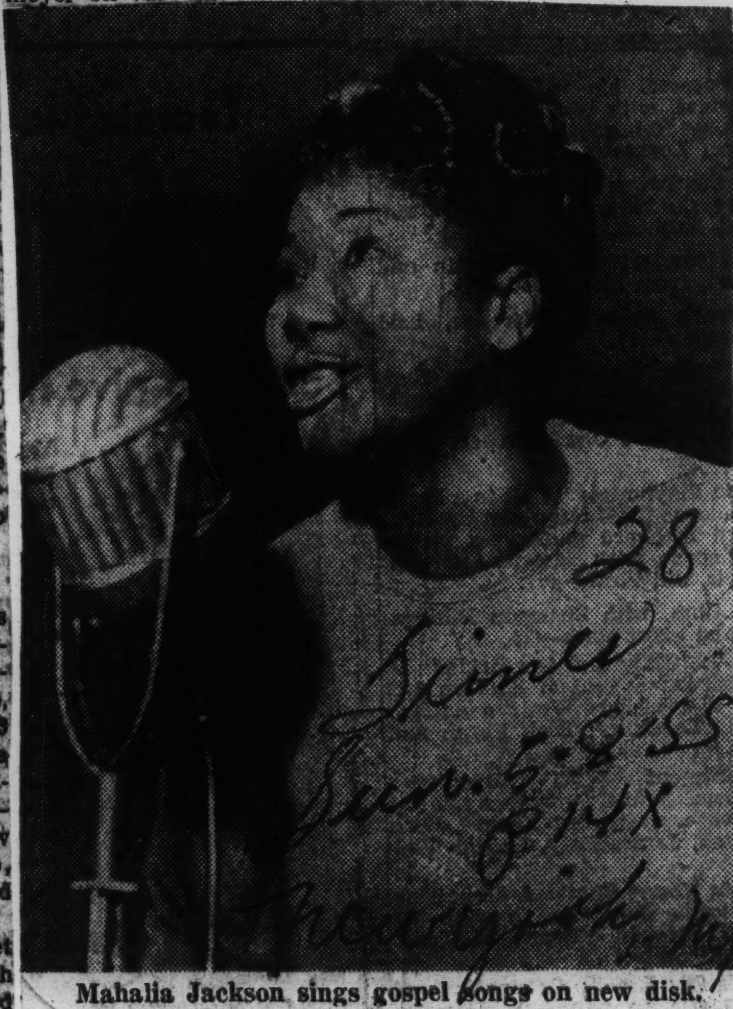
Unusual Trio

An even more unusual trio is a group called **The Three** — **Shorty Rogers**, trumpet; **Jimmy Giuffre**, reeds; and **Shelly Manne**, drums. On **Shelly Manne, Vol. 3** (Contemporary), they achieve a fascinating instrumental integration on some varied material — a perky rhythm number; a slow ballad (*Autumn in New York*), a twelve-tone composition and an ad lib improvisation.

The Modern Jazz Quartet (Prestige) is the second 10-inch LP by a group widely admired by other jazz musicians. The quartet receives much better recording this time than it did on its first disk. While the individual performances throughout are exemplary, only one of the four numbers, *Django*, is satisfactory as an instance of the four-part development that is the group's particular forte.

This emphasis on group performance is also evident on a 10-inch LP, **Teddy Charles N. D. Quartet** (New Jazz), a group of quietly engaging performances featuring Charles' vibraphone and **J. R. Montrose** on tenor saxophone, and in the work of **Gerry Mulligan's Quartet on California Concerts** (Pacific Jazz), recorded at concerts in Stockton

and San Diego. Mulligan's playing on the baritone saxophone is polished and persuasive and he proves to be an intriguing pianist when he changes instruments for *Piano Blues*. On some of the selections his quartet is augmented by **Zoot Sims** on tenor saxophone and **Bob Brookmeyer** on valve trombone.



Mahalia Jackson sings gospel songs on new disk.

11th Annual Philadelphia Music Festival—Municipal Stadium

Philadelphia Inquirer P. 31 *Philadelphia Spokesman* by The Philadelphia Inquirer Charities, Inc.

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In Search For Talent, Met's Bing Overlooks City Center's Negroes

NEW YORK. — (ANP) — When Rudolph Bing, general manager of the Metropolitan Opera, sailed for Europe last week, he said he was searching for new singing talent. His requisites included "beautiful in appearance, have wonderful voices and are great actors. Also, they should not be money minded."

The question arises why did Mr. Bing overlook (1) *William Warfield*, an experienced singer who qualifies on all three counts and won acclaim abroad; (2) *Adele Addison*, a youthful fresh voice who was grabbed up by City Center after a sensational debut in New York, and (3) *Mattie Dobbs*, who set New York on fire with her singing in her first appearance here last year and was equally sensational more recently at Town Hall. Either of these singers more than fills Bing's requirements and what's more, they'll grace anybody's opera.

And if Bing wants a baritone, he need only look again to the City Center—there's *Lawrence Winters*, now the LEADING baritone in that company who can sing any baritone role and sing it well. In his debut at the City Center, Lawrence overwhelmed the critics. Last year, Winters sang seven roles at City. Miss Addison debuted in "La Boheme." Miss Dobbs most famous role is in "Coe D'Or."

There has been talk of revitalizing the Met with new presentations, new adaptations of old favorites, new stage directors, and new faces and of course, new voices. This formula has been applied with smashing success at City Center.

Besides, City has not been afraid to try NEW operas and some of the less familiar works of famous composers. The results have built a new population of opera goers in New York and enabled the City Center to operate at reduced deficits each year.

Orchestra Triumphs Abroad

By EDWIN SCHLOSS

Having concluded the first brilliant week of their five-week hegira through Europe, Eugene Ormandy and his peripatetic symphonists will be playing tonight in the Grand Theatre Municipal at Bordeaux. It will be their second concert in that historic forum, which they also played last night.

This week will be the first and only week of the tour which will offer soloists. *William Warfield* will be on tomorrow night's bill at the Palais Chailot in Paris, and on the same stage on Tuesday night, *Alexander Brailowsky* will be soloist in the Chopin Second Piano Concerto.

WARFIELD IS SOLOIST

Warfield is traveling with the orchestra as a sort of soloist laureate. He will make several appearances this week. The distinguished baritone is, of course, no stranger to Philadelphia audiences. In recent seasons he has sung here with the orchestra on a dozen occasions, and he is, incidentally, no stranger to Europe, either. In 1952, Warfield and his wife, *Leontyne Price*, also a distinguished singer, toured Europe in the title roles of "Porgy and Bess" which triumphantly exhibited George Gershwin's famous folk opera abroad.

Following its debut in the Paris Opera House last week, the orchestra will return to that city of enchantment to play two concerts tomorrow and Tuesday evenings in the Palais Chailot, a handsome auditorium on la Place du Trocadero which, in 1948, temporarily housed the General Assembly of the United Nations.

Warfield's program here tomorrow night has been cannily devised to show his versatility. The Handel Air, "Thy Glorious Deeds Inspired My Tongue" is in the spacious classical style of that master of the oratorio. The Credo from "Otello" is one of the most grippingly dramatic arias in the operatic repertory. And in Aaron Copland's "Old American Song" Warfield can show his ample talents as a folk singer in sentimental and humorous vein.

HARL McDONALD WORK

The American item on today's Bordeaux program will be the "Santa Fe Trail Symphony" of the Orchestra's late manager, *Harl McDonald*. This is regional music which McDonald wrote with native authority since he was born and reared in the Southwest and from boyhood listened to legends of the explorers, the Spanish settlers, and the wagon trains of the pioneers that gave historic color and excitement to this region. It is a locale which has been glamorous to Europeans for generations, especially since the movies have made Westerns one of the chief items of American export.

Later this week, the orchestra will invade the Iberian Peninsula with a concert in Lisbon on Thursday, an appearance in Oporto on Friday, and then back to Lisbon again for a Saturday concert. The Lisbon concerts will be played at Imperio Hall, a relatively new auditorium, usually devoted to the cinema. The Oporto concert will be at the Colisee, another temple of the movies.

Among the Americana on the Thursday Lisbon program is the Armenian Suite of a Philadelphia composer, *Richard Yardumian*. Coming as the work of an American based on folk music of Eastern Europe, it may serve as another reminder to the music lovers of the Portuguese capital of the far-flung sources of American music in the Old World.



William Warfield is soloist with the Philadelphia Orchestra in this week's programs in Europe.

28 1955

MARTEUSE E. ADDISON



WOULD SING—A chance to sing is all she asks, declares Marteuse E. Addison, of Fredrick, Md. Addison, a contralto who is said to have a "sweet" voice, has appeared in numerous recitals in the East and is anxious to continue her career in this field. She is currently teaching in her hometown.

Adele Addison In Concert



ADELE ADDISON

One Women's Service Club of Boston, Inc., presents Adele Addison, Soprano, in concert, Sunday, April 10, 1955, at 3:30 o'clock in Jordan Hall. This charming little lady will thrill her audience for she has established herself as an artist of extraordinary accomplishments. She is a member of the New England Opera Company, and has made seven appearances as soloist with the Boston Symphony Orchestra in Boston and Tanglewood, New Jersey, also as soloist with the Chicago Symphony Orchestra. She has a voice of striking beauty and projects it with rare effectiveness. She has a genuine love for singing, a winning way and a sincere temperament of a performing artist.

A rare treat is in store for all those who attend this concert. Make it a MUST on your social calendar.

Tickets may be obtained at the Club house, 464 Mass Ave. CI 7-8423 or from any member Mrs. John B. Hall President, Mrs. Margaret Youngblood, Concert Chairman.

Committee members are as follows - Mrs. Cora R. Mac-

Karrow and Mrs. Cleo Hoffman, Co-Chairman, Mrs. Ethel Smith, Secretary, Mrs. Myrtle Mitchell (Asst. Secretary, Mrs. Sadie Fitzallen Treas., and Mrs. Edna Mr. Morgan, Publicity.

Music: City Opera Debut

Adele Addison Sings Mimi in 'La Boheme'

ADELE ADDISON, young soprano from Springfield, Mass., who made a successful recital debut here three years ago, yesterday made a successful operatic debut with the New York City Opera at the City Center. Her first local role was Mimi in "La Bohème."

Miss Addison has gained operatic experience with the New England Opera Theatre and at Tanglewood, but she had not previously sung Mimi. That the part was new to her made her achievement the more striking, for it was one of the most convincing and carefully thought-out Mimis one has seen in a long time.

Not only did Miss Addison look as delicate in health as the little embroiderer should, but she conveyed the girl's essential simplicity in a way that made all that happened to her entirely credible. In the first act, for instance, she listened to Rodolfo's narrative as few Mimis ever do.

Obviously this little girl, who had only dreamed of poets, had never met one before. She was most impressed. And the intelligence of Miss Addison's listening in that act made her death scene especially touching and consistent, for in it she repeats to Rodolfo the very words he has used. This time that repetition seemed to sum up her whole pathetic story.

Miss Addison does not yet have all the fullness of tone needed for four or five of the part's climaxes, but in all the soft moments she sang exquisitely. Her voice was clear, fresh and beautiful and she

achieved the sort of rapturous flow that is the essence of the Puccinian style. She deserved the big hounds she received.

Rudolf Petrak was the Rodolfo. He injured his back in the first scene when he fell off

stool by the stove. His troubles were reflected in his singing. The rest of the scene, but not in the subsequent ones, and the audience did not realize he was carrying on under severe pain.

Leon Lishner in the small part of Alcindoro was the only other member of the cast not familiar. Hegey Bonini was the Musetta, Richard Torrigli the Marcello, Arthur Newman the Schaunard and William Wilderman the Colline. Joseph Rosenstock conducted. R.P.



Adele Addison

**Sunday. Was
A Great Day
For Adele**

NEW YORK Sunday, April 10, 1955. Adele Addison, the distinguished young American soprano will long remember as perhaps not only the high-

light, but the starting point in her career life. It was on that day that she made her New York operatic debut as "Mimi" in the New York City Opera Company's presentation of "La Bohème." On the following evening she was guest artist at a concert presented by the League of Composers.

Singing the "Mimi" role for the first time anywhere the young and talented soprano proved that she is an artist of rare ability. Fast becoming one of America's most distinguished recitalists, her now past operatic debut brought new accolades.

No newcomer to this field, Miss Addison appeared on TV with Margaret Hillis' New York Concert Choir in a performance of Stravinsky's "Les Noces." She was also soloist with the National Symphony in Carl Orff's new oratorio, "Carmina Burana" and in the Verdi Requiem. On United Nations' Day last October she performed with the Symphony of the Air in the final movement of Beethoven's Ninth Symphony.

Winner of the 1955 Young American Artists Award recital at the Brooklyn Academy of Music, Miss Addison is a graduate of the Westminster Choir College. She also attended Povla Frisch's master class at Juilliard and continues to study privately with Ruth Ekberg of Springfield, Mass. Also added to her honors is the fact that for four consecutive years the Boston Symphony has invited her to be soloist in Bach's B Minor Mass in their special Easter program.

Adele Addison is Grant Park guest

CHICAGO (ANP) — Soprano Adele Addison will make a scheduled July 2-3 appearance as guest soloist with the Symphony Orchestra in the famed Grant Park Bandshell.

Miss Addison will sing several arias by composers Mozart, Verdi, Herbert, Kern and Gershwin. The orchestra will be under the baton of guest conductor Lee Kepp.

Music: Brandeis Fete

Milhaud Is Top Figure at University Event

By HOWARD TAUBMAN

Special to The New York Times

WALTHAM, Mass., June 10—

No preaching or counsel for the college graduate in June was intended, but marriage got some attention last night at Brandeis University's third Festival of the Creative Arts.

The allusions came during an orchestral concert, an unexpected place to be concerned with marriage. But there it was. First it was called to the imagination in a spirit of golden-hued ecstasy by Darius Milhaud's "Cantate Nuptiale." Then it was touched upon by Paul Hindemith in his Concerto for Woodwind, Harp and Orchestra in a humorous, if not satiric vein. In the final movement of this piece, Hindemith has the clarinet quoting Mendelssohn's "Wedding March" with a straight face, as it were, while all around it there is a busy, unfeeling, seemingly unrelated chatter by other instruments.

The concert could not have been planned to pronounce this sort of yes-and-no judgment on a sanctified institution. What were the young men and women, facing a brave new world, to make of it? Let us hope they were indulgent with the whims of composers and program makers.

This was, in fact, a lively, well made program, with the emphasis on unfamiliar music. It indicated that the Brandeis festival continues to be enterprising, and the week's events bear out this finding.

There is an art exhibition involving three different collections. Several nights ago, Maurice Valency's play "The Thracian Horses" was performed by a professional cast. Sessions are being devoted to the art film, the modern novel and modern poetry. There was a concert this afternoon of compositions by student composers—Halim El-Dabh, Jack Gottlieb, Mary Sadovnikoff and Charles C. Jones. And tomorrow night there will be an opera, "Medea," and a ballet, "Salade," both by Milhaud.

The French composer, who conducted two of his works last night, is thus the star figure of the musical aspects of the festival. His Concerto

for Percussion and Small Orchestra, performed last night, proved to be a charming piece. Written twenty-five years ago and using this combination of instruments, it would be, you might expect, something noisy and smart-alecky. Not at all: It employs folk-like material with skill and sensitivity, and the battery of percussion is used not for noise or shock effect but for subtle color and contrast.

Milhaud, who is obliged to sit while conducting because of ill health, gave the piece a sparkling performance. The festival orchestra, which has some solo players from the Boston Symphony, played with precision, and Everett Firth was an adroit percussionist. The slow section was particularly imaginative and rewarding.

Adele Addison was the soprano soloist in the "Cantate Nuptiale," which Milhaud wrote in 1937 for his parents' golden wedding anniversary. With a text from "The Song of Solomon," it is a free-flowing, affectionate tribute. It had its first United States performance last night, and it would bear further acquaintance. Miss Addison sang the high vocal line with accuracy and a touch of the ecstatic quality it needed.

Izler Solomon conducted the rest of the program. It contained a divertimento based on the old English tune "Selling's Round," by Michael Tippett, an English composer enjoying a vogue in his own land these days. This piece, which also had its United States premiere, attempts to blend archaic forms with modern ideas. Though occasionally attractive, it ends by being unsatisfying.

Serenade Concertane, a one-movement piece by Arthur Berger of the Brandeis faculty, is sprightly, sure-handed in its modernism and instrumentation. It reminds one a little of Copland, but it has character of its own.

Mr. Solomon and his orchestra gave good performances of these works, the Hindemith piece and Mozart's "Haffner" Serenade, even though there was the handicap of having had to play the concert in the gym, whose acoustics are not ideal for concerts, instead of in the outdoor amphitheatre, because of threatening weather.



Adele Addison

28 1955

MARIAN ANDERSON SCHOLARSHIPS

Marian Anderson Scholarship Now Receiving Applications

NEW YORK — Applications for the 1955 Marian Anderson Scholarships are now being accepted by the Fund for the competition for the \$10,000 first prize and several other awards. The contest is open to all singers between the ages of 16 and 32. Deadline for receipt of completed application forms is May 31. The auditions will be held early in October.

Originally established by Miss Anderson in 1942 with the \$10,000 prize awarded to her from the city of Philadelphia, the fund has already presented over \$25,000 to more than 100 young women. Among those who have been aided in their careers by the fund are Mattiwillda Dahl, Genevieve Warner, Eawn Spearman and Camille Williams.

Requests for information on the 1955 auditions should be addressed to Miss Alice Anderson, 763 South Martin Street, Philadelphia, Pa.

Marian Anderson Endows Israel P.I. Scholarship Miss

New York — Marian Anderson, world-famous contralto, endowed a scholarship fund in Tel Aviv as she prepared to leave Israel at the close of her first tour there, it was learned here last week. The scholarship, a grant of 6 Israeli pounds, will be awarded annually to aid talented young musicians. The American Fund for Israel Institutions will administer the scholarship.

This marks the second such foundation that Miss Anderson has established.



CONCERT PLANNERS. Mrs. Madison H. Lewis (right) shows Mrs. Franklin D. Roosevelt the poster which will be used to announce Marian Anderson's

concert, at Carnegie Hall, Nov. 4, for the benefit of Morningside Community Center.

Marion Anderson To Sing for N. Y. Clinic

NEW YORK CITY—The Morningside Community Center will be the beneficiary of Marian Anderson's only New York recital appearance this season. The great contralto will be heard on Friday, November 4, at Carnegie Hall.

Mrs. Madison H. Lewis heads the benefit committee. Serving with her as honorary co-chairmen are Mrs. Eleanor D. Roosevelt, Ralph J. Bunche and Thomas J. Watson.

Proceeds from the benefit will be used to finance the work of the beneficiary's Mental Hygiene Clinic, the day nursery, after school care, summer camps, the delinquency prevention program, and other work with youth in the

Harlem community.

The Morningside Community Center, located at 360 West 122nd St., was started in 1938. The Center is associated with the Church of the Master and is under the direction of Rev. James H. Robinson.

It provides services, unavailable through other community facilities, to an area which claims the highest concentration of underprivileged people in the city.

Members of the benefit committee include Mrs. Edgar Gruenstein, general chairman; Mrs. Alfred Baker Lewis, chairman of the Center's board of directors; the Hon. Jane Bolin, Mrs. E. A. R.

Brown, Mrs. Buell G. Gallagher, Mrs. Daisy S. George, Mrs. Paul C. Heath.

Also Lionel Hampton, Mrs. Anna Arnold Hedgeman, Mrs. C. Spencer Huffman, Mrs. Jacob Javits, Frank Montero, Mrs. Andrew Y. Rogers, Lester Waldman and Charles S. Zimmerman.

The partial list of patrons includes Mr. and Mrs. Charles Banks, Lloyd K. Garrison, Mrs. Louis S. Gimbel, Jr., Samuel D. Leidesdorf, Tex and Jinx McCrary, Dr. C. B. Powell and Mrs. Ronald Tree.

Harlem Youth to Benefit From Recital By Marian Anderson at Carnegie Nov. 4

Times New York, N.Y. P. 25C Wed. 7-20-55



Photocraft

Mrs. Madison H. Lewis, left, and Mrs. Franklin D. Roosevelt planning Marian Anderson Concert, Nov. 4, at Carnegie Hall.

Youth in Harlem will be aided as a result of a recital to be given by Marian Anderson at Carnegie Hall on Nov. 4 for the benefit of the Morningside Community Center. Presented by the Center, this will be the contralto's only New York recital this season.

Mrs. Madison H. Lewis is chairman of the benefit committee. Her honorary co-chairmen are Mrs. Franklin D. Roosevelt, Dr. Ralph J. Bunche and Thomas J. Watson.

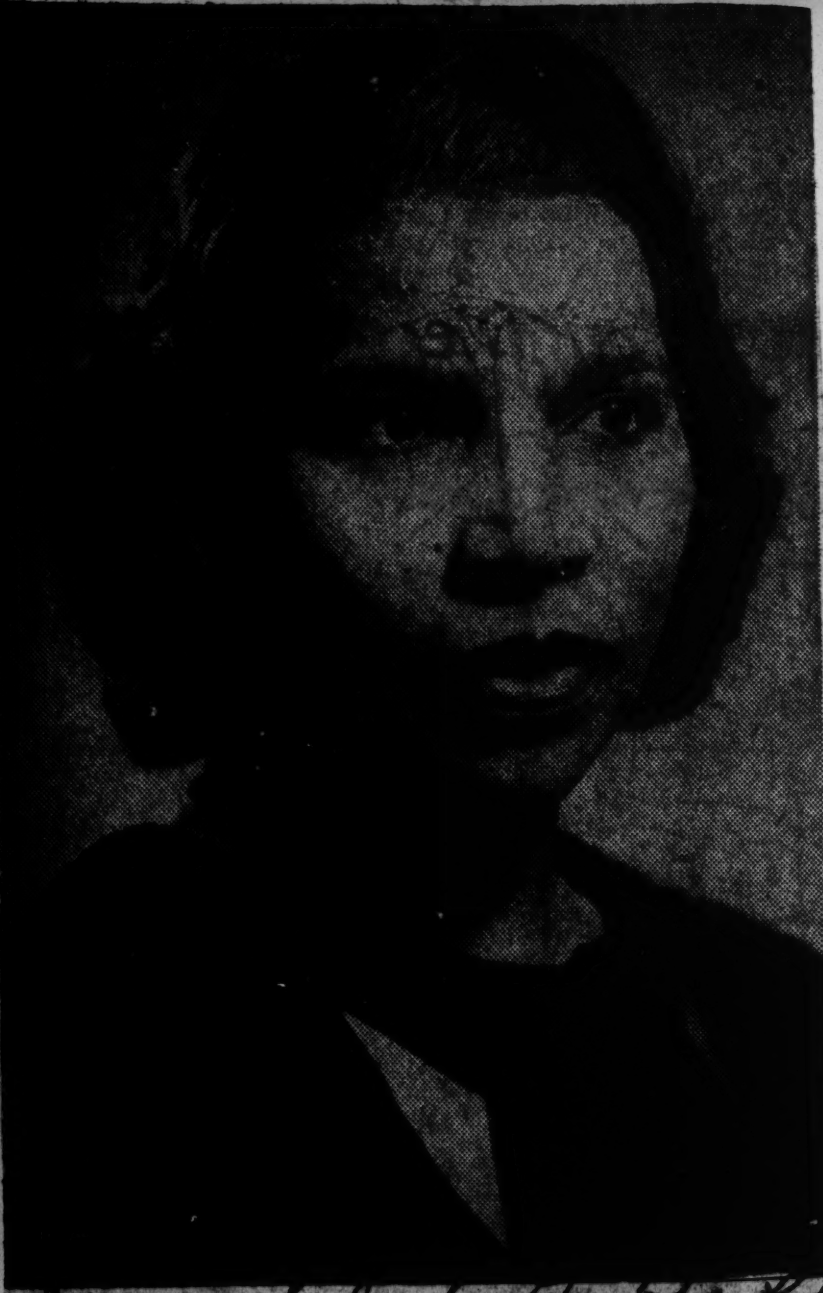
The proceeds will be used to further the work of the center's Mental Hygiene Clinic, its day nursery, after school care, summer camps and delinquency-prevention program.

The seventeen-year-old organization, located at 360 West 122d Street, is associated with the Church of the Master (Presbyterian) and is under the direction of the Rev. James H. Robinson.

Other members of the benefit committee include Mrs. Edgar Gruenstein, general chairman; Mrs. Alfred Baker Lewis, chairman of the center's board of directors; Justine Jane Bolin, Mrs. Daisy S. George, Mrs. Buell

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Among the patrons are Mrs. Louis S. Gimbel Jr., Mr. and Mrs. Charles Banks, Tex and Jinx McCrary, Lloyd K. Garrison, Dr. C. B. Powell, Mrs. Ronald Tree and Samuel D. Leidesdorf.



Marian Anderson Sings In Carnegie Benefit Concert

Handwritten: Daily World
Sun. 9-20-55
By CARL DITON

NEW YORK — (ANP) — Although the night was both windy and stormy, a huge crowd of admirers, not only of Marian Anderson, internationally famous contralto, whose name has become legend within recent years, but Rev. James H. Robinson, dynamic executive director and founder of the Morningstar Community Center of this city, resisted weather elements to enjoy another of the singer's distinctive Carnegie Hall concerts.

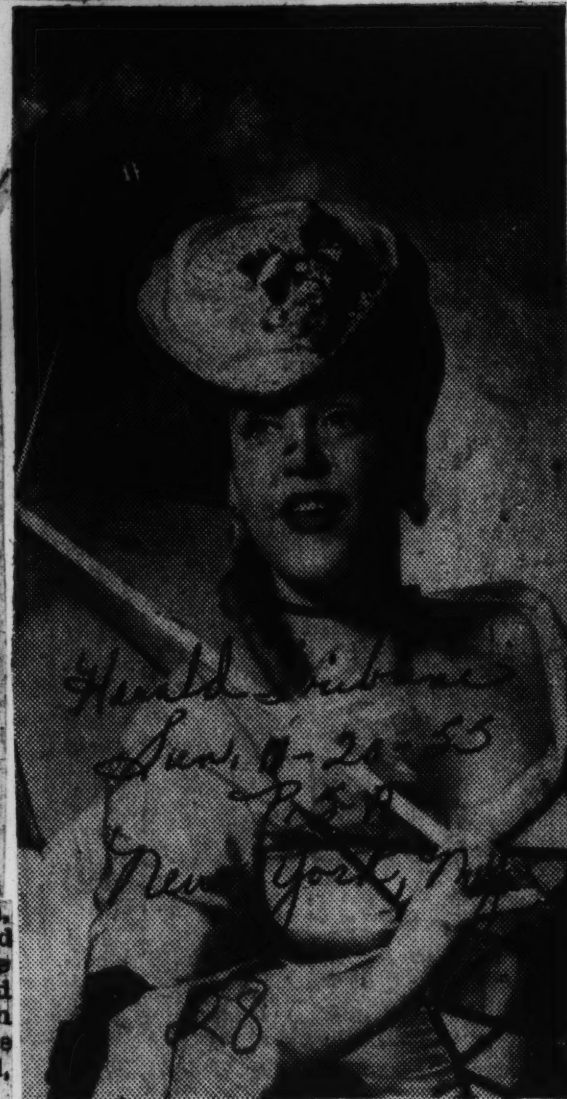
It has been customary for time immemorial to open a vocal program with old Italian gems. However, as Miss Anderson grows in the art of singing, her program-making develops apace, and she opened with interpretations of the great musical genius, Wolfgang Amadeus Mozart: Als Luiso, Trennungslid, Das Volichen, and An Chloe.

What German vocal literature lacks in lyric distinctiveness is offset by the depth of feeling which the Romantic lieder composers captured: Schubert, Schumann, Brahms and Wolf. From those lines Miss Anderson chose the most prolific of them all, Franz Schubert: Aufenthalt, Auf dem Wasser zu singen, Natch and Tracumo, Ungoduld, and Die Allmacht, all of which were sung with the diva's accustomed artistry, save Dio Allmacht which seemed a trifle slow in tempo, since her utterances concerned a wild, raging storm and tempest.

But the observation of importance is that in opening with nine German songs, Miss Anderson completely crushed the lie that was cunningly disseminated hardly more than a generation ago, that Negroes could not sing in German!

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VIXEN AND SORCERESS—Eleanor Steber appears as Fiordiligi in Mozart's "Cosi Fan Tutte" Saturday night at the Metropolitan Opera, and on Saturday afternoon Marian Anderson sings the role of Ulrica, in Verdi's "Un Ballo in Maschera."

AWARD WINNER Contralto Marian Anderson has been named to receive the 1955 Lovejoy award presented annually by the Improved Benevolent Protective Order of Elks of the World to the person whom it considers as having made an outstanding contribution in the field of race relations. *Handwritten:* Non-Hall No. 1-7-30-55
Miss Anderson will receive the award at the 56th convention of the Elks in Atlantic City, Monday, Aug. 22.

Marian Anderson Sings In Carnegie Benefit Concert

Handwritten: By CARL DITON 55
NEW YORK — (ANP) — Although the night was both windy and stormy, a huge crowd of admirers, not only of Marian Anderson, internationally famous contralto, whose name has become legend within recent years, but Rev. James H. Robinson, dynamic executive director and founder of the Morningstar Community Center of this city, resisted weather elements to enjoy another of the singer's distinctive Carnegie Hall concerts.

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What German vocal literature lacks in lyric distinctiveness is off-

MARIAN ANDERSON

son.
 "Please, please." Clenched fist slowly opened. "Do it this way." Mr. Mitropulos came up, still beating time. "Fine," he said. "Wonderful. You have time. Don't rush. Relax."

Marian Anderson's Debut Captivates Met Audience

NEW YORK — (INS) — Marian Anderson and the Metropolitan Opera joined Friday night in making American Operatic history when the world-acclaimed contralto made her debut at the Venerable Old House — the first Negro singer to sing there.

It was an occasion few who were there will forget, supercharged with an excitement and expectancy that flicked like an imp through the huge auditorium, touching everyone — and audience, musicians, singers and even the stage hands.

Beside marking Miss Anderson's debut at the Met, her appearance as Ulrica the Sorceress in Verdi's "The Masked Ball" actually marked her debut on the operatic stage in a career that has taken her to three continents as concert singer and soloist.

"IMPOSSIBLE DREAM"

It was the attainment of what Miss Anderson has called an "impossible dream" — a dream she first had as a child in her native Philadelphia.

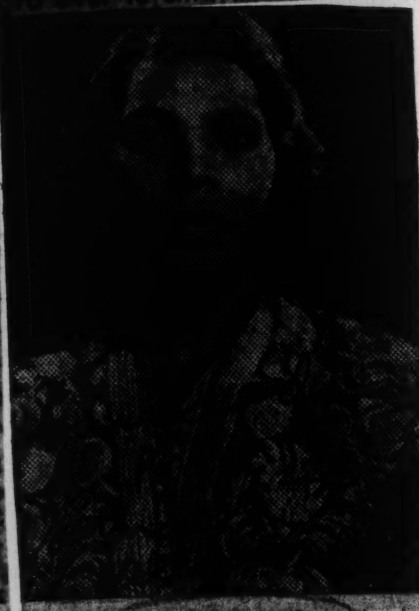
Miss Anderson came to this peak of her 29-year career understandably nervous, and the nervousness showed just a little in her opening phrases.

Had she not showed any reaction to the emotional impact of the evening, she'd not have been human, and so electric was the atmosphere created by the sell-out audience, many of them of her own race, whose triumph she was.

For the first appearance of the woman possessed of what Arturo Toscanini once described as "a voice that comes once in a century," Manager Rudolf Bing assembled a masterful cast to surround his new star — Richard Tucker, Leonard Warren, Roberta Peters, Zinka Milanova, and on the conductor's podium was Dimitri Mitropoulos.

Miss Anderson's role was not a starring one. She has one scene, a thrilling one, the second scene of act one.

When the curtain went up on the scene, and she was the Gypsy Ulrica, stirring her green-smoking cauldron of magic brew, the audience's pent-up excitement burst loose.



MARIAN ANDERSON

For minutes the applause thundered, while Mitropoulos stood immovable and the musicians sat silent. Finally, the ovation ended, Mitropoulos raised his baton, the music began, and at this moment, as her voice poured through the vastness that has heard the giant voices of almost a century, Miss Anderson fulfilled her life's hope.

WIDE AUDIENCE RANGE

As noted, there was tremendous in her voice, which endeared her to the widest range of listeners, from the Duchess of Windsor and Margaret Truman to many of the Met's own stars who also came to listen, and to elevator operators, secretaries, waitresses, businessmen and all the people who make a city.

When the curtain fell there was only a scattering of applause as the crowd waited for the curtain call. When Miss Anderson, with the other featured singers, came back on stage, thunder and shouts rolled out again.

There was call after call, until at last, Miss Anderson and Zinka

Milanova came out alone. The soprano impulsively threw her arms around Miss Anderson, kissed her on the cheek, and there was another terrific demonstration.

HERE'S EPICAL scene showing Marian Anderson singing her role in Metropolitan opera with Rudolph Bing while her manager, Ed Hurók looks on.

Miss Anderson makes her debut with company Jan. 7.

Marian Anderson Dress Rehearsal For Met Opera Debut Wins Praise

(Reprint from N. Y. Times) N. Y.

Marian Anderson took a step last week to make her dream of opera come true.

She appeared for the first time on the stage of the Metropolitan, where she will make her debut on the evening of Friday, Jan. 7, as Ulrica in Verdi's "Un Ballo in Maschera." She is the first Negro singer to be engaged by the Metropolitan.

The first rehearsal of the opera was held at noon Thursday. Miss Anderson, looking confident, stood on the side of the stage, waiting for Herbert Graf, the director, to start the proceedings.

She had her eyes on the vocal score of the opera, humming phrases to herself.

"Ready, please!" Mr. Graf called. Miss Anderson put away the score, mounted a dais and began stirring a cullion ornamented with papier mache skulls in various stages of decrepitude.

Suddenly photographers popped up. Flash bulbs began to go off and musical action ceased. Mr. Graf stepped aside. Dimitri Mitropoulos, who will conduct the opera, folded his arms across his chest and looked benignly on. The pianist, the assistant conductor, the chorus—all watched with interest.

Miss Anderson answered ques-

tions. Yes, she was most happy to be the first Negro singer engaged by the Metropolitan. No, she anticipated no trouble with her role. Yes, her colleagues were

most pleasant to work with. Nervous? Well...

"Ready, please!" Mr. Graf called out again. The piano struck up. The chorus entered. Miss Anderson stirred mightily. "Re dall' abisso, affrettati, precipita per l'etra" she sang, her voice rolling through the empty cavern of the Metropolitan.

Mr. Mitropoulos and two assistant conductors smote the air, strenuously beating time. Mr. Graf hovered beside Miss Ander-

Jan. 1-8-55



MARIAN DISCS HER DEBUT. Marian Anderson with conductor Dimitri Mitropoulos at the Manhattan Center studio where the singer recorded "A Masked Ball" for RCA Victor soon after her debut in the Verdi opera at the Metropolitan Opera House. Left is RCA Victor musical director Richard Mohr and Mitropoulos with Miss Anderson, going over the score before another recording "take" on one of Miss Anderson's important arias.

Marian Anderson Sets Up Israeli Scholarship Fund

Call P. 9 Kans. City Mo.
Qu. 6-17-55 28
NEW YORK.—(ANP)—Marian Anderson, world-famous contralto, endowed a scholarship fund in Tel Aviv as she prepared to leave Israel at the close of her first tour there, it was learned here last week.

The scholarship, a grant of 600 Israeli pounds, will be awarded annually to aid talented young musicians. The American Fund for Israel Institutions will administer the scholarship.

This marks the second such foundation that Miss Anderson has established. The Marian Anderson Scholarship fund, with headquarters in Philadelphia, has already awarded more than \$27,000 to 54 American singers.

Met again acclaims Marian Anderson

Apr. 11, 1955
P. 7
NEW YORK (ANP)—In her second New York performance of "The Masked Ball" at the Metropolitan Opera House last week, the incomparable Marian Anderson again sang to a sell-out house.

And as in her debut, there were capacity crowds in the allocated standing room. And again, Miss Anderson didn't disappoint the milk and ermine bedecked throng that packed the Met.

Included in larger numbers than on the occasion of her debut were many colored patrons, occupying the \$8.50 orchestra seats, higher priced box seats and even in the \$3 standing room area. Truly, democracy was in full swing.

OF THE OPERA the cast was more impressive than the Anderson debut, including sterling tenor Jan Peerce and the great Robert Merrill in the leading

masculine roles with the inimitable Zinka Malinova and delightful Roberta Peters handling the feminine musical chores.

Miss Anderson's performance showed the benefit of the two previous appearances. She sang with her accustomed perfection and beauty; she went through the action like a veteran—all this on a huge drafty stage where microphones are non-existent. Here the artist must have the voice.

AT CURTAIN in scene two of Act I in which Miss Anderson appears, salvos of applause greeted the celebrated diva. At the end of the act, again Miss Anderson was the target of the audience's expressed affection.

When the five principals came out, led by Peerce, Miss Anderson next, Merrill, Miss Malinova, Miss Peters, the pandemonium exceeded that of Miss Anderson's debut.

MAJESTIC MARIAN ANDERSON

By DEAN GORDON B. HANCOCK for ANP

Marian Anderson has made Metropolitan grand opera and made it a blaze of glory! She has reached the top and one cannot go higher. She has entered the Hall of Fame in the field of fine arts. When that great audience gave her round after round of applause, they were applauding for more than Marian Anderson and her marvelous performances; they were applauding for the Negro race.

And whether we believe it or not, there is an element of whites in this country of ours always ready to extend the hand of appreciation for those Negroes who against dreadful odds ascend the heights of achievement. The great head given Joe Louis and Willie Mays and other athletic greats was given by the press in appreciation of the moral stamina of Negroes.

It takes real greatness to overcome what the Negro has to overcome, and reach the top as Negroes are more and more doing. With Booker T. Washington in the Hall of Fame and Willie Mays and Company in the league and with Marian Anderson a member of the Metropolitan Grand Opera Company, our eyes are beholding strange things today.

This is but a beginning of what tomorrow will bring. The real problem is Negro production and not the market for it. And when we think of how long Marian Anderson worked and waited, we get some idea of the price that must be paid for real greatness and we also get the conviction that greatness cannot always be denied. Negroes who have been oppressed, suppressed, repressed and distressed are gradually seeing the light of a brighter day. It is true that the segregationists are on the march, and white supremacists are carefully camouflaged but determined, but little by little Negroes are marching out.

Then too, we must not lose sight of the fact that there is a substantial element of whites who are in our corner. To belittle or disparage the strong support that Negroes receive from the better elements of whites would be ungrateful.

Bing, director of affairs at the Metropolitan did not have to give the opening to Marian Anderson. He and the Metropolitan have existed these years without our majestic Marian Anderson. But a sense of fairness pervades the upper echelons of culture, and by reason her fine voice and her fine culture, Metropolitan's door swung wide upon their historic hinges. When Miss Anderson had sung Ulrica in a way it had never been sung before, the audience went mad with joy.

And then the curtain calls! Marian Anderson took her curtain call with the world-famed Zinka Milanov and when the applause was so rapturous, Miss Milanov threw her arms about Miss Anderson and kissed her on the cheek and the staid and stiff Metropolitan went into a frenzy of joyous excitement. A famed white artist kissing a Negro artist in her debut. The light of destiny must have been turned upon that awesome scene. A Negro arriving in Grand Opera!

This writer two years ago sent to the Question and Answer department of the Metropolitan Opera Quiz a question which was in substance this, "Has not the time come when a Negro artist can qualify for Grand Opera?" The answer came last Saturday, when Marian Anderson, the majestic, sang her soul out in the role of Ulrica in one of Verdi's immortal masterpieces. If God be for us who can be against us?

Negroes In Grand Opera: Story Of 50 Year Climb

By CARL DITON for ANP

Jan. 7, 1955, will go down in Negro musical history as a memorable date in operatic endeavor. We refer, of course, to the glorified Metropolitan Opera debut of the greatest contralto singer of the age, Miss Marian Anderson, which event was the first of its kind in the 70-year existence of America's greatest opera organization.

But this achievement was no sudden thing. It took 50 of those years to bring it about, for no one could be expected to risk presenting a singer in an operatic performance, without the assurance that the said singer was going to be a success. Likewise, there must be assurance in dealing with a race.

Around 1900, it was Theodore Drury, himself an ambitious Negro singer, who made pioneer pro-

motion experiments with such operas as Carmen.

First Heard in Europe

Following the practice of present-day theatrical companies appearing in the smaller towns prior to a metropolitan opening, the scene of Negro operatic experiment was removed to Europe, where Florence Cole-Talbert-Cleaves, of California, and Lillian Evanti, of Washington, D. C., sang the roles of Aida and Violetta respectively in *Trevisa*.

By the time it took the dominant personality of a Caterina Jarbaro to bring the operatic football back in American territory—once more in Aida, the first that white America had ever seen, presented in the now demolished New York Hippodrome, under Alfredo Salmaggi.

The operatic fever then spread to Minto Cato, of New York, who likewise sang the role there; thence to Edna Gay, of New York, who sang it at the 59th St. Al Jolson Theatre; still later to Edith Sewell in the Brooklyn Academy of

Music, under Salmaggi again, removing the interest from Manhattan to Brooklyn. The Midwest, too, got its bid, with Julia Rhea's interpretation of the role in Chicago.

Meanwhile, the late Bill (Bojangles) Robinson appeared in the Gilbert and Sullivan "The Mikado." Still the public was a little wary of entrusting Negro singers with unadulterated opera. It had to be jazzed, hence the name "Hot Mikado."

Irked by Jazz Versions

Soon after, another opera was ventured—Carmen—in which the music was untouched but the story was jived, and it became "Carmen Jones," starring Muriel Rahn, Muriel Smith and others.

Negroes, by this time perhaps provoked, began themselves to give Aida, Faust and *Trevisa* in genuine operatic form, that is with music and text absolutely unchanged, through the National Negro Opera Company, founded by Mary Cardwell Dawson, considered by many a genius in the promotion of opera.

From there we move to the New York City Opera, where Camilla Williams and Lawrence Winters have won fresh laurels through the introduction of principal roles of

Madame Butterfly, Pagnacci and others. And Robert McFerrin, in the role of Amonasro in Aida, became the first Negro male singer to achieve a Metropolitan Opera debut.

Finally, during the coming season of the New York City Opera, the first Negro operatic conductor will be presented in the person of Everett Lee.

We have to go far yet; but let there be no mistake, we are well on our way.

Faith Is Foundation to Beat Failure, Frustration in Life

(Sixth in a series of personal messages of inspiration and faith for the Lenten season.)

By MARIAN ANDERSON
Opera Singer

(From the magazine Guideposts, © by Guideposts Association. Distributed by Register & Tribune Syndicate.)

Failure and frustration are in the unwritten pages of every one's life. I have had my share of them. But if my mother's gentle hands were not there to guide me, perhaps my life in music would have ended long ago.

The faith my mother taught me is my foundation. It is the only ground on which I stand. With it I have freedom in the world. I have found my voice, my faith has been there.

We were poor folk. But there was a wealth in our poverty, a wealth of music, and love and faith. My two sisters, Alice and Ethel, and I were all in the church choir—the junior, not the senior one.

It was a Baptist church we attended in Philadelphia. But my mother taught us early that the form of one's faith is less important than what's in one's heart.

"When you come to Him," she said, "He never asks what you are."

Sang for Family

My sisters still attend the Baptist church in Philadelphia. It is a church and a congregation I hold most fondly in my heart for many reasons. These were the people who, years ago, pooled their pennies into what they grandly called "The Fund for Marian Anderson's Future," a gesture of love and confidence impossible to forget in a lifetime.

My father died when I was 12 and my mother's burden became heavier. Before she became a housewife and the mother of three daughters, she was a school teacher. Now she became a father to us as well as a mother and earned our whole livelihood by taking in washing. It was terribly difficult for her, I know, but she would not even hear of any of us children leaving school for work.

During these years I began to have my first opportunity to earn a little money by singing. Almost entirely they were Sunday evening concerts for the church, or for the YWCA and the YMCA. At these affairs I could sing, perhaps, two or three songs, and my fee was a very grand 50 cents, or once in a great while, \$1. Sometimes I would dash to four or five of these concerts in one evening.

Many people were kind to me. Teachers who took no fees, those who urged me forward when I was discouraged.

Discouraged

Gradually I began to sing with glee clubs and churches in other cities. After one minor effort in Harlem, a group of well-meaning people hastily sponsored me for a concert in Town Hall in New York.

It seemed at once incredible and wonderful. But I wasn't ready. Indeed, I was far from it.

either in experience or maturity. On the exciting night of my first real concert I was told Town Hall was sold out. While waiting in dazed delight to go on, my sponsor said there would be a slight delay. I waited five, ten, 15 minutes. Then peeked through the curtain.

The house was half empty. I died inside. But when the curtain went up I sang my heart out. And when the concert was over, I knew I had failed. The critics next day agreed with me, but what they said was really not so important. I was shattered because within me I felt I had let down all those people who had had faith and confidence in me. It seemed irrevocable.

"I'd better forget all about singing, and do something else," I told my mother.

"Why don't you think about it a little, and pray a lot, first?" she cautioned.

She had taught me to make my own decisions when I could, and pray for the right ones when I could not. But I did not heed her now. I refused a few offers to sing at other concerts. I avoided my music teacher. For a whole

year I brooded in silence.

Resumed Study

My mother suffered because I was not expressing myself in the only way I knew happiness. But she knew I had to find my own way back alone. From time to time she just prodded me, gently. "Have you prayed, Marian? Have you prayed?"

No, I hadn't. Nothing would help. I embraced my grief. It was sufficient. But in those tearful hours there slowly came the thought that there is a time when even the most self-sufficient cannot find enough strength to stand alone. Then, one prays with a fervor one never had before. From my torment I prayed with the sure knowledge there was someone to whom I could pour out the greatest need of my heart and soul. It did not matter if He answered. It was enough to pray.

Slowly I came out of my despair. My mind began to clear. No one was to blame for my failure. Self-pity left me. In a burst of exuberance I told my mother:

"I want to study again. I want to be the best, and be loved by

everyone, and be perfect everything."

"That's a wonderful goal," she chided. "But our dear Lord walked this earth as the most perfect of all beings, yet not everybody loved Him."

Prayer Answered

Subdued, I decided to return to my music to seek humbleness before perfection.

One day I came home from my teacher unaware that I was humming. It was the first music I had uttered at home in a whole year. My mother heard it, and she rushed to meet me, and put her arms around me and kissed me. It was her way of saying:

"Your prayers have been answered, and mine have too."

For a brief moment we stood there silently. Then my mother

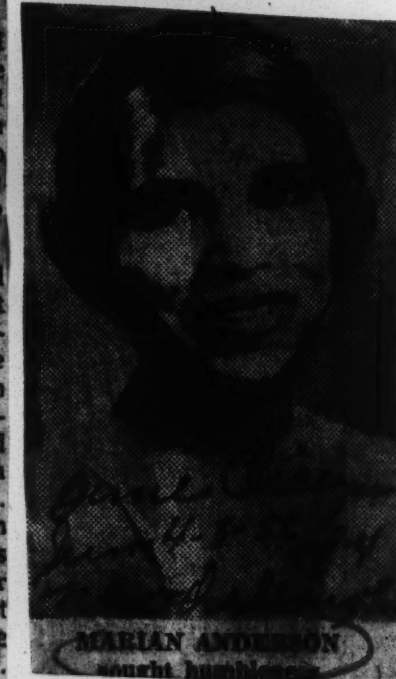
defined the sweet spell of our gratitude:

"Prayer begins where human capacity ends," she said.

The golden echo of that moment has always been with me

through the years of struggle that followed. Today I am blessed with an active career and the worldly goods that come with it. If sometimes I do not hear the echo and listen only to the applause, my mother reminds me quickly of what should come first:

"Grace must always come before greatness," she says.



Isarelis stand in streets to hear Marian Anderson sing

TEL AVIV, Israel (AP)—Marian Anderson managed to stave off further attacks of bronchitis and make her debut here last week before an overflow audience attending an Israel Philharmonic orchestra concert.

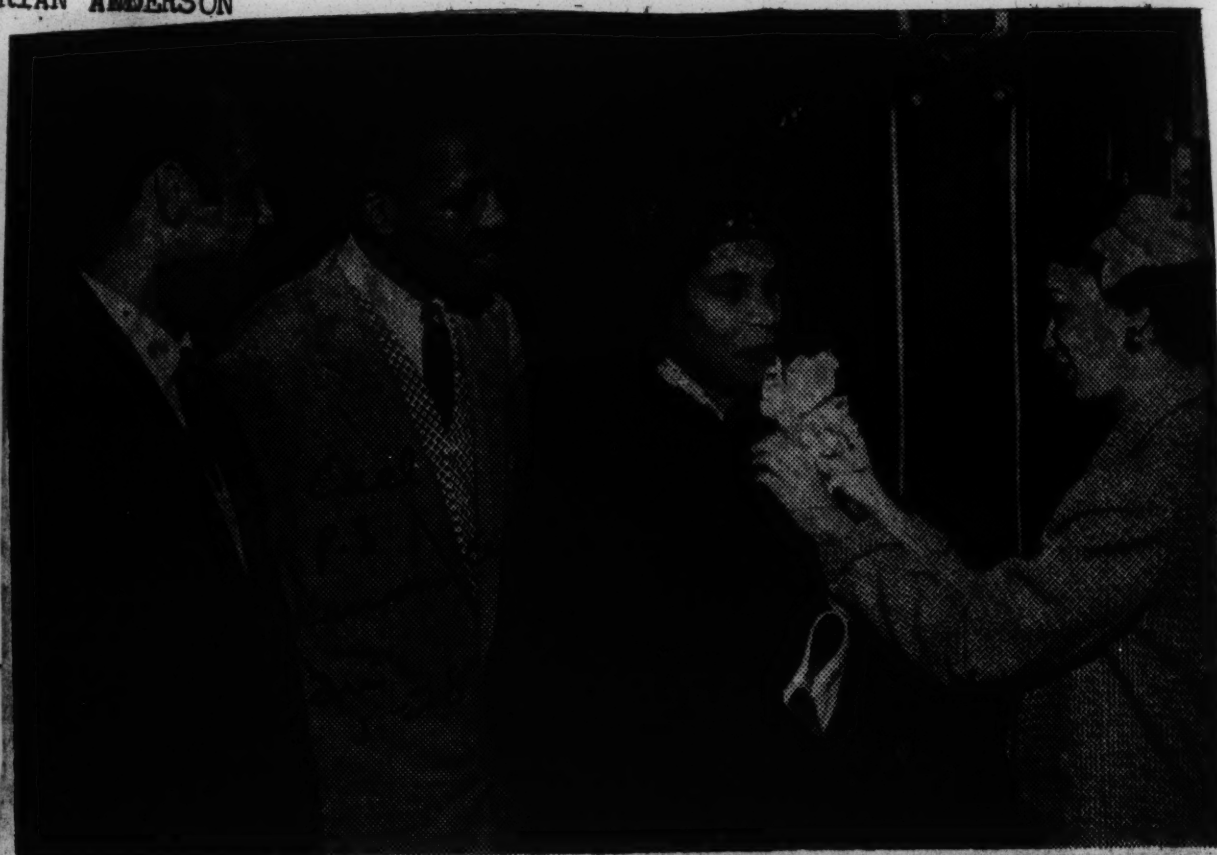
The contralto had made two postponements because of an attack of bronchitis. Hundreds who could not gain admission stood outside the concert hall and heard Miss Anderson through the windows.



MARIAN ANDERSON receives certificate of citizenship and gold key to the city from Nashville's Mayor Ben West. The world-acclaimed contralto

captivated more than 6,000 persons when she sang at Tennessee State university. Just 10 days before her Nashville appearance she had made her

history-making debut with Metropolitan Opera Company in New York.



MARIAN ANDERSON.—Arriving for Nashville recital, receives an orchid from Miss Norma Stirrup, Tennessee State senior from Miami, Fla., representing the institution's AKA under-

graduate chapter. Greeting Miss Anderson also were E. T. Goins, L.) of Knoxville, Tenn., director of the university's choir; and David Ward of Lebanon, president of the student council.

Marian Anderson Captivates Nashville; Sings to 6,000

By MABEL B. CROOKS

NASHVILLE.—Marian Anderson of the Metropolitan world-acclaimed contralto, in recital at Tennessee State University last week, had a terrific impact on Tennessee's capital city. *Am. 1-28-55*

Miss Anderson, whose history-making debut at the Metropolitan opera just ten days before sent waves of excited applause thundering through the venerable old New York house, drew a "standing room only" audience of more than 6,000.

It isn't often that concerts at institutions garner such city-wide attention as was given the Marian Anderson recital.

When the celebrated artist alighted from her train, on hand to greet her were the Honorable Ben West, Nashville's mayor; a fleet of reporters and photographers including both daily papers and WSM-TV; as well as the university's representatives.

Waiting on the upper ramp at the station were more than two hundred Tennessee State students and citizens who gave Miss Anderson an ovation and flowers. A police escort heading a motorcade of some thirty cars brought the artist to the campus where she was house guest of President and Mrs. W. S. Davis.

Excitement ran high as a feverish new wave of ticket-buying was set in motion. (The reserve section had been sold out a week before). Pressure for tickets became so heavy that twice the university's public relations director, Dr. William L. Crump, put additional general admission tickets on sale.

Hours before the huge doors of the Health, Physical Education, and Recreation building, where the recital was to be held—were open, a torrential surge of people immediately filled the balcony.

Within thirty minutes the house was filled. The next half hour saw an additional thousand try to find space from which to hear, if not see, one of the greatest singers of our time.

From the moment Miss Anderson appeared on stage, the air was tense with excitement, and the applause rang. As always, the great contralto stood and moved with poise and quiet dignity. Before she had uttered a note, she had captivated her audience.

As Sydney Dalton, music critic of the Nashville Banner, said the next day, Marian Anderson's recital last night was "the combination of great voice, great art, and great character . . . so rare that on those few occasions when one comes in contact with it it has the effect of renewing one's faith in beauty and in the sincerity and integrity of great art."

Dalton continued saying "she is one of the very few singer (and let us toss in the instrumentalists for good measure) who approach the ideal of supreme art. Among the figures of this day she stands beside Kreisler and Rubinstein and one is put to it to find candidates."

One felt the charge in the at-

mosphere mount through the fourteen numbers of Miss Anderson's eighteen-number planned program which included Handel, Schubert, Saint-Saens, and Dvorak; for it was a symphony of beautiful tones, colored and modulated.

However, there was a surcharge as the artist (whose mother "looked in washing" to pay for her music lessons), having mastered German, Italian, and French with touching tenderness sang the spirituals "Go Down Moses," "Oh What a Beautiful City," and the ever-moving "He's Got the Whole World in His Hands." Old and young alike sat spellbound.

Miss Anderson shared her triumph with Franz Rupp, her eminent accompanist.

Despite her generosity with encores, the vast audience wanted more and more. When the artist last appeared and Mr. Rupp began the opening strains of Schubert's "Ave Maria," it was a signal for thunderous applause. Mr. Rupp paused for a moment until the applause had subsided. And then Marian, "the Magnificent," sang as though she had been especially created for this one song and this one moment.

Welcome From Mayor

During the intermission Mayor West in a brief speech made Miss Anderson an honorary citizen of Nashville and presented her with a small gold key to the city to be used "not as a visitor," but as one coming home. She responded graciously. This, too, was a cue for more heavy applause.

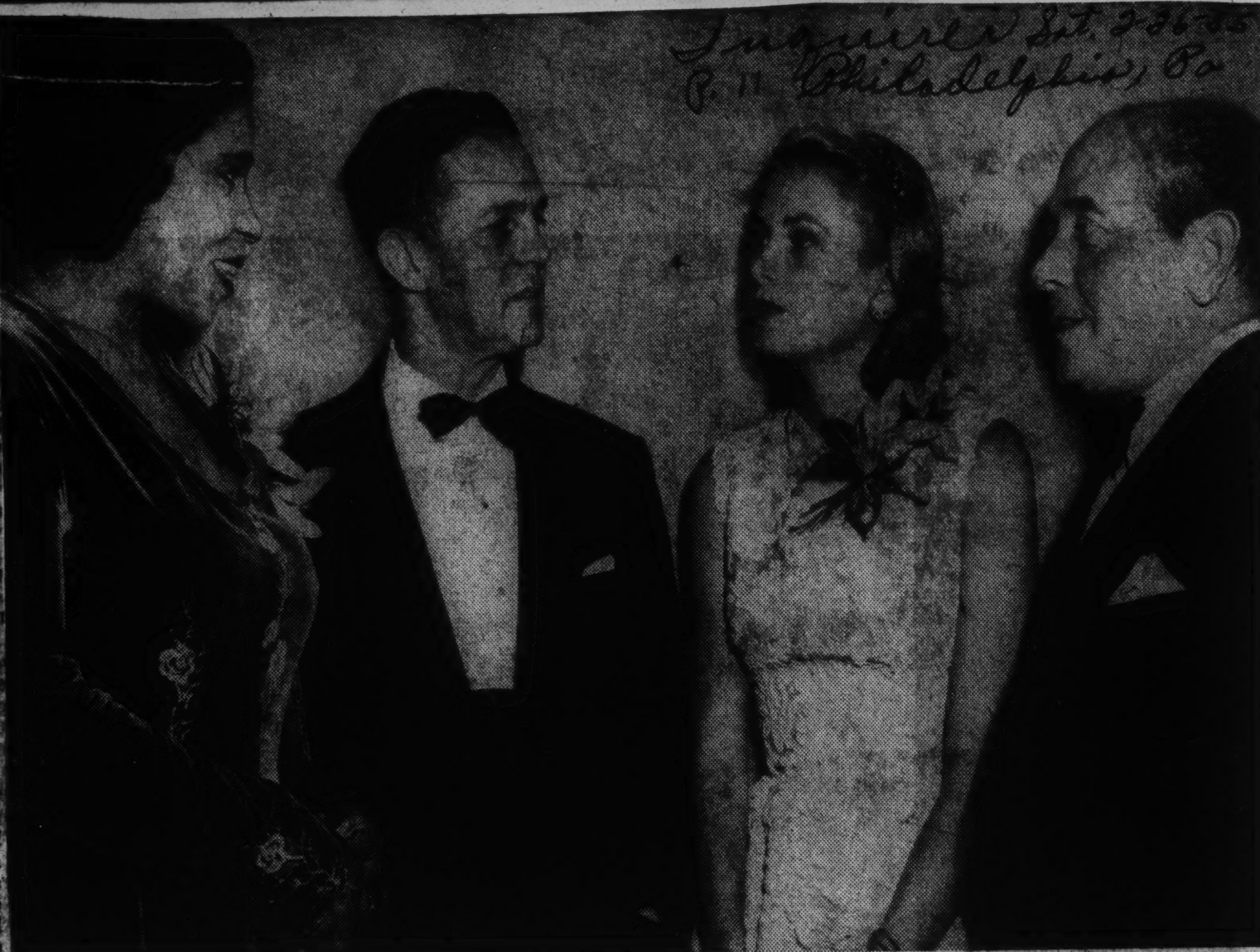
Miss Anderson's triumph at the Metropolitan was only a change of setting here in Nashville. People of all creeds, all colors, from all walks of life sat side by side and witnessed a baptism of soul and spirit as they heard the world's most honored artist, great in humility, pour the beauty of words and music from a thankful heart.

Marian in Israel For First Concert

NEW YORK. The internationally famous contralto Marian Anderson, who departed these shores last week via Pan American Airlines, has arrived in Israel for her first concert tour of that country.

Scheduled to sing seven recitals she will also appear as guest soloist in ten concerts with the Israel Philharmonic.

Completing her tour in Israel the noted contralto will also appear in North Africa, France, Portugal, Switzerland, Italy, Belgium and England before returning to America late in June.



Singer Marian Anderson (left); screen star Grace Kelly and Eugene Ormandy, conductor of the Philadelphia Orchestra, were honored last night at the Philadelphia Museum of Art for "bringing glory

to Philadelphia through their artistic talents." Mayor Joseph S. Clark, Jr. (second from left) made presentations to the artists at open house festivities at the art museum.



TRIUMPHANT EXIT—While the standees at the sold-out Metropolitan Opera House filled the historic building with shouts of praise, Marian An-

derson graciously took the hands of her fellow performers to acknowledge the accolades. Shown here (left to

right) are: Richard Tucker, Roberta Peters, Zinka Milanov, Miss Anderson and Leonard Warren. Opera patrons

wept unashamedly at the artistry of the world-famous contralto, in her most triumphant hour. — (League Photo).

A Dream Comes True For Marian



HISTORY AT THE MET —
Equal to the challenge, Marian Anderson, (seated), the first Negro singer contracted by the Metropolitan Opera

company, scored heavily in her debut Friday night. Prominently cast in Verdi's "Un Ballo in Maschera" were

(left to right): Leonard Warren, Roberta Peters, Zinka Milanov, and Richard Tucker. (Payne Photo).



IN THE SPOTLIGHT — Climaxing one of the most inspiring musical careers in American history, contralto Marian Anderson scored brilliantly in her initial role with

the Metropolitan Opera company last Friday night. She is shown mixing the "witch's brew" while essaying the role of Ulrica, the soothsayer. — (Layne Photos).

Marian Anderson, in 'Met' Debut Attains Peak of Brilliant Career

**Excitement Rivaling Season's
Opener Is Created by First
Negro in Opera Company**

By HOWARD TAUBMAN

An "impossible childhood dream came true for Marian Anderson last night. She made her debut with the Metropolitan Opera.

But it was for more than just a debut. The American contralto was the first Negro singer to become a member of the company at the seventy-one-year-old house. For her it was the culmination of a brilliant international career as a concert performer, and for other Negro singers it was the opening of a big new door to opportunity.

Miss Anderson appeared in one scene—the second of the first act. She sang the role of the sorceress, Ulrica, in a revival of Verdi's "Masked Ball." Although this was a production with an all-star cast headed by Zinka Milanov, Richard Tucker, Leonard Warren, Roberta Peters, Nicolò Mosconi and Norman Scott, and conducted by Dimitri Mitropoulos, it was Miss Anderson's appearance that drew the major attention.

The excitement in the opera house had an opening-night quality, plus an extra emotional impact.

Many in the audience knew that Miss Anderson—like Joshua, but more quietly—had fought the battle of Jericho and at last the walls had come tumbling down.

When the curtain went up on the second scene, there was Ulrica stirring her witch's cauldron. Miss Anderson was a grim, taut figure on the stage. The audience broke into a tremendous ovation, applauding and shouting. Mr. Mitropoulos stopped the orchestra, and let the demonstration come to a slow end.

Then Miss Anderson began her opening aria. What she felt at this moment, only she could tell. If there was an unexpected tremulousness in her voice, the occasion more than warranted it.

At the end of the act there



Marian Anderson as Ulrica in "Un Ballo in Maschera."

was relative silence, but the audience was apparently waiting for the singer to come out for their curtain call. There was outburst after outburst as Miss Anderson kept returning with her colleagues for her bows. She took one curtain call alone with Zinka Milanov. When the soprano threw her arms around Miss Anderson and kissed her on the cheek, there was a tremendous demonstration.

It was to be noted that men as well as women in the audience were dabbling at their eyes.

Along the sides of the auditorium, where the standees were packed in, there was the greatest tumult. These opera-goers kept shouting, "Anderson! Anderson! Anderson!" Apparently they wanted the contralto to take a solo bow. But Mr. Bing held fast to this year's new policy that no one would take solo bows.

The excitement had been building up ever since her engagement was announced by Rudolf Bing, Metropolitan Opera general manager, two months ago. The house had sold out faster than it does for the season's opening. People from all over the country had ordered tickets, and some in the opera house last night had traveled from as far west as California to be present at this debut.

Customers for standing room began to assemble in front of the Metropolitan at 5:30 A. M., and her fellow-singers and officials of the company were her guests. With her, too, was her family.

The next performance for Miss Anderson as Ulrica will be in Philadelphia next Tuesday night. Her native town has worked up quite a head of steam over it. For Philadelphia—and Miss Anderson—it will surely be another moving occasion.

In the center box sat Mrs. Anna Anderson, the contralto's frail, old mother who had come to share another triumphant moment in her daughter's career. A widow, she had worked as a laundress in Philadelphia three decades ago and more, confident that Marian would some day make something of her voice.

The contralto's sisters, Alyce Anderson and Mrs. Ethel Depriest, were also in the box with her husband, Orpheus H. Fisher, and her manager, S. Hurok.

Met Porters Buy Seats

In less glamorous locations of the theatre were men and women for whom Miss Anderson had been not only a singer but the voice of a people. Two Negro porters at the Metropolitan bought tickets for this performance and proudly took places as members of the audience.

For Miss Anderson herself this performance was as difficult as it was moving. She had not sung in opera before, though she had always had a secret desire to do so. Having made her career on the concert stage, she had to master new techniques in a medium where there were other singers and where one had to act as well as sing.

One of the things she had to learn for last night's debut was to sing with her eyes open. It is an old habit of Miss Anderson's that once she starts to sing, she closes her eyes and immerses herself entirely in the emotion of the music. But though Ulrica's opening aria has enough ominous intensity to tempt Miss Anderson into singing with her eyes shut,

she kept them open and on the conductor.

After the performance Miss Anderson and Mr. and Mrs.

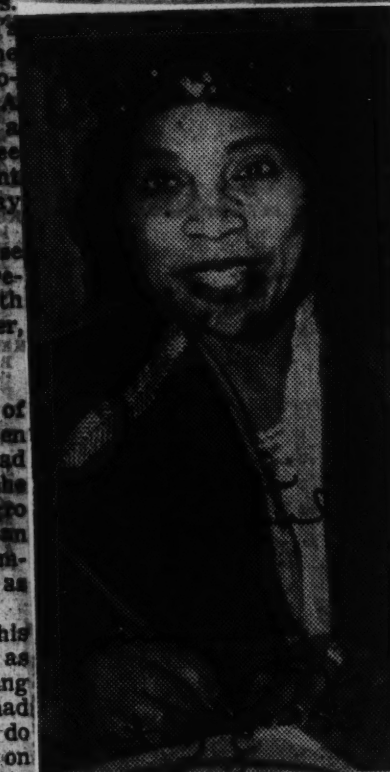
Hurok were hosts at a small party at the St. Regis. Some of the company were her guests. With her, too, was her family.

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Her native town has worked up quite a head of steam over it. For Philadelphia—and Miss Anderson—it will surely be another moving occasion.

Marian Anderson To Make Opera Debut

NEW YORK, Jan. 8.—Marian Anderson will make her Metropolitan Opera debut Friday evening, January 8, in the role of Ulrica in Verdi's "Un Ballo in Maschera," which is being revived after a six-season absence.



MARIAN ANDERSON

First Negro singer at Met wins ovation

BY RAY KOHN

NEW YORK, Jan. 8.—(AP)—Amid applause and cheers—and a few tears—American contralto Marian Anderson became Friday night the first of her race to sing with the Metropolitan Opera.

The warm welcome given the

first Negro singer in the Met's 70-year history proved but the prelude to an artistic success by the famed concert performer. Critics were unanimous in praise of her rich and moving voice, heard in the second scene of Act I of Verdi's "Un Ballo in Maschera" (The Masked Ball).

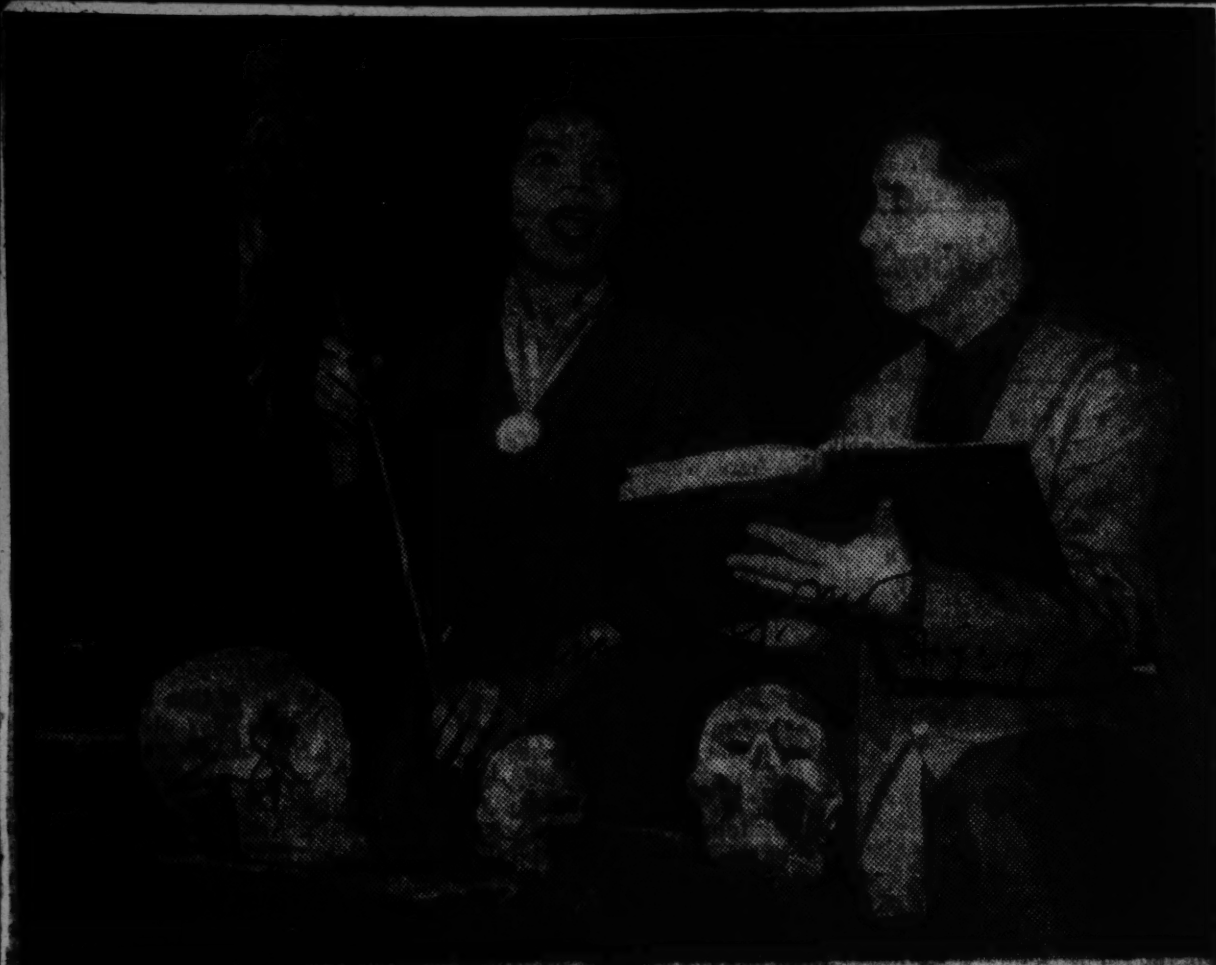
AS THE CURTAIN rose on the second scene there was Miss Anderson as Ulrica, stirring her witch's cauldron.

The audience broke into a tremendous ovation. Many men and women in the audience—white as well as Negro patrons—dabbed at their eyes in the emotion of the moment. Orchestra Conductor Dimitri Mitropoulos stopped the playing until the demonstration was over.

Then Miss Anderson, a grim, taut figure as her role called for, started to sing her first aria, "Ridell'a Bisso."

After a slight hint of nervousness the full voice heard by hundreds of thousands since the singer's Town Hall debut in 1926 soared to its accustomed richness.

Said Music Critic Olin Downes in Saturday's New York Times: "The passage suited well the dark and rich color of the voice, as the simplicity and eloquence of Miss Anderson's singing graced the song."



MISS ANDERSON'S DEBUT. Marian Anderson, famed soprano, Miss Anderson will sing the role of Ulrica in the Verdi opera, "Un Ballo in Maschera," at the Metropolitan Opera House as the senior Masked Ball. INS Photo by Hans Reinhardt.

Marian Anderson Achieves Dream Of Childhood—To Sing at The Met

71-Year Policy Comes To End

By HOWARD TAUBMAN

Special From The New York Times to The Courier-Journal

New York, Jan. 7.—An impossible childhood dream came true for Marian Anderson tonight. She made her debut with the Metropolitan Opera.

It was far more than just a debut. The American contralto was the first Negro singer to become a member of the company at the 71-year-old house. For her it was the culmination of a brilliant international career as a concert performer, and for other Negro singers it was the opening of a new and major door to opportunity.

Miss Anderson appeared in the house—the second of the first act. She sang the role of the sorceress, Ulrica, in a revival of Verdi's "Masked Ball."

Although this was a production with an all-star cast headed by Zinka Milanov, Richard Tucker, Leonard Warren, Roberta Peters, Nicolo Moscona, and Norman Scott and conducted by Dimitri Mitropoulos, it was Miss Anderson's appearance that drew the major attention.

When the curtain went up on the second scene, there was Ulrica stirring her witch's cauldron. Miss Anderson was a grim, taut figure on the stage. The audience broke into a tremendous ovation, applauding and shouting. Mitropoulos stopped the orchestra, and let the demonstration come to a slow end.

Then Miss Anderson began her opening aria. What she felt at this moment only she could tell. If there was an unexpected tremulousness in her voice, the occasion more than warranted it.

At the end of the act there was relative silence, but the audience was apparently waiting for the singers to come out for their curtain calls. There was outburst

after outburst as Miss Anderson kept returning with her colleagues for her bows. She took one curtain call with only Miss Milanov. Then the soprano threw her arms around Miss Anderson and kissed her on the cheek.

It was noted that men as well as women in the audience were dabbing at their eyes.

Along the sides of the auditorium, where the standees were packed in, there was the greatest tumult. These operagoers kept shouting, "Anderson! Anderson! Anderson!"

The excitement in the opera house had an opening-night quality, plus an extra emotional impact. Many in the audience knew that Miss Anderson, like Joshua, but more quietly, had fought the Battle of Jericho and at last the walls had come tumbling down.

The excitement had been building up ever since her engagement was announced by Rudolf

Bing, Metropolitan Opera general manager, two months ago.

The house had sold out faster than the opening does. People had ordered tickets from all over the country, and some were in the opera house tonight who had traveled from as far West as California to be present at this debut.

Reporters Crowd In

Customers for standing room began to assemble in front of the theater at 5:30 a.m. today, and despite the cold, windy day, there were more than 30 on line by midafternoon. Some of these were Negroes, a rare sight on the standees' queue.

It was safe to guess that no previous Metropolitan Opera performance had so many Negroes in the audience as tonight's show. Reporters from the Negro press in the Far West, the Midwest, and East were in the theater, as well as such colleagues of Miss Anderson's as Roland Hayes, Leontyne Price, William Warfield, and Lawrence Winters.

Away on tour was Robert McFerrin, baritone, the second Negro to be signed by the Metropolitan, who will make his debut as Amonasro in "Aida" toward the end of the month.

Her Mother Has Box

In the center box sat Mrs. Anna Anderson, the contralto's frail, old mother, who could share another triumphant moment in her daughter's career. A widow, she had worked as a laundress in Philadelphia three decades ago and more and had believed that Marian would some day make something of her voice.

The contralto's sisters, Alyse Anderson and Mrs. Ethel Depriest, and her nephew, Jim Depriest, were also in the box with her husband, Orpheus H. Fisher, and her manager, S. Hurok.

In less glamorous locations of the theater were men and women from whom Miss Anderson had been not only a singer, but the voice of a people. A couple of Negro porters at the Metropolitan bought tickets for this performance and proudly took places as members of the audience.

Art Group Receives Bust of Noted Singer



Marian Anderson

Special to the New York Times.

HAGERSTOWN, Md., June 18—An original bronze bust of Miss Marian Anderson, the singer, has been presented to the Washington County Museum of Fine Arts here.

The bust was executed by Nicolaus Koni in Vienna. It is one of his interpretations of Miss Anderson's singing of Franz Schubert's "Death and the Maiden." Mrs. Mary Karasick of New York and Paris, a painter and a patron of the arts, has donated the bust to the museum.

The sculptor is Hungarian-born. He is an American Army veteran of World War II and a United States citizen. He has executed portrait busts of many famous statesmen, scientists and soldiers and maintains studios in New York City, Vienna, Paris and London.

Marian Anderson Elks Choice For '55 Award

WASHINGTON — (ANP) — Marian Anderson, world-renowned contralto, has been named recipient of the Elks' 1955 Lovejoy award. The award will be presented Aug. 22 at the highlight of the 56th annual convention of the Order in Atlantic City, N. J.

The presentation will be made during a luncheon held at the Atlantic City High school. Elks Grand Exalted Ruler Robert H. Jackson and New Jersey Gov. Robert B. Meyner, will be principal speakers at the affair.

Established in 1949 at the San Francisco convention, the Lovejoy award has been made each year since 1950 to the person whom the awards committee selects as "having made an outstanding contribution in the field of race relations." Miss Anderson was selected because "through the years, she has been in the front lines conquering segregation through her gentle approach of the arts and the establishment of the Marian Anderson Awards committee, which grants scholarships to young aspiring singers of all races, creeds and colors."

Other outstanding American recipients of the award include:

1950, Gov. Alfred Driscoll; 1951, Dr. Ralph J. Bunche; 1952, Branch Rickey; 1953, the late Dr. Mary McLeod Bethune; and 1954, N.A.A.C.P.'s Atty. Thurgood Marshall.

Given bust of Marion Anderson

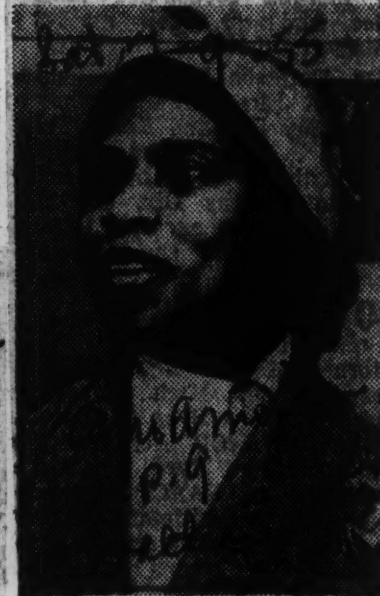
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Nicolaus Koni executed the bust in Vienna. It is one of his interpretations of Miss Anderson's singing of Franz Schubert's "Death and the Maiden." The bust was donated to the Museum

so pretty she gave her listeners a good deal of pleasure. R. P.

by Mrs. Mary Karasick of New York, a painter and patron of the arts.

The sculptor is Hungarian-born. He is a U.S. citizen and an American veteran of World War II. Koni has executed portrait busts of many famous statesmen, scientists and soldiers and maintains studios in New York City, Vienna, Paris and London.



MARIAN ANDERSON
AMANDA KEMP SINGS

Soprano, in Recital, Appears
First Time in New York

Amanda Anna Kemp, Kansas City soprano who won a Marian Anderson award in 1946, gave her first New York recital late yesterday afternoon at Carnegie Recital Hall. The program included Brahms' "Eight Gypsy Songs," "Lusinghe piu care" from Handel's "Alexander" and songs in French and English. Marc D'Albert was at the piano.

Miss Kemp has a fresh, clear voice of a lovely quality and her interpretations are sympathetic, especially telling. To become a finished artist, though, she needs more experience and a more secure technique. The timbre of her voice is apt to alter from loud to soft and the transitions from one register to another are not fully even. But she has seriousness and charm, and because her voice is

RECOVERED

Contralto Marian Anderson was sufficiently recovered from throat trouble that had plagued her for some two weeks to give one of the most thunderously applauded concerts ever staged in Tel Aviv, Israel, last Saturday night.

Miss Anderson, who made her debut with the Metropolitan Opera Company early this year, was forced to postpone two concerts in the Israeli capital because of her throat infection. U. S., and British ambassadors and the mayor of Tel Aviv were among those who gave her the greatest ovation yet accorded an artist appearing in the new nation.

THINGS YOU SHOULD KNOW

Marian ANDERSON

28 *Weekly*
1908 — *Sat. 11-5-55*
P. 56

B *New Orleans, La.*
ORN IN PHILADELPHIA OF POOR

PARENTS — A TALENTED SINGER AT
THE AGE OF SIX! SHE HAD HER FIRST CONCERT
IN LEWISOHN STADIUM AT SEVENTEEN! -THRILL-
ED ALL EUROPE IN THE 1930'S WITH THE VOICE
TOSCANINI SAID COMES "ONCE IN A HUNDRED YEARS"!
WITH THE \$10,000 SHE WON IN 1940 AS "PHILADELPHIA'S MOST
DISTINGUISHED CITIZEN", SHE SET UP MARIAN ANDERSON AWARDS
TO AID STUDENT SINGERS !



CONTINENTAL FEATURES

TIME OUT — Famed contralto Marian Anderson is shown in New York shortly after arriving from Europe after completing an 11-week tour, highlighted by her first appearance in North America at Israel. The singer is now taking time out for a vacation at her Danbury, Conn. farm, before preparing for her fall concert tour and return to the Metropolitan Opera company. (Newspress Photo)

Miss Anderson 'Stops Music' In Tremendous Met Debut

By the Associated Press

NLW YORK, Jan. 8.—Amid applause and cheers—and a few tears—American Contralto Marian Anderson last night became the first of her race to sing with the Metropolitan Opera.

The warm welcome given the first Negro singer in the Met's 70-year history proved but the prelude to an artistic success. Critics were unanimous in praise of her rich and moving voice, heard in the second scene of Act I of Verdi's "Un Ballo in Maschera" (the Masked Ball).

As the curtain rose on the second scene there was Miss Anderson as Ulrica, stirring her witch's cauldron.

The audience broke into a tremendous ovation. Many men and women in the audience—white as well as Negro patrons—dabbed at their eyes in the emotion of the moment. Orchestra Conductor Dimitri Mitropoulos stopped the playing until the demonstration was over.

Then Miss Anderson, a grim, taut figure as her role called for, started to sing her first aria, "Ridell'a Bisso."

After a slight hint of nervousness the full voice heard by hundreds of thousands since the singer's Town Hall debut in 1926 soared to its accustomed richness.

Said Music Critic Olin Downes

in today's New York Times: "The passage suited well the dark and rich color of the voice, as the simplicity and eloquence of Miss Anderson's singing graced the song."

Paul Henry Lang, music critic of the New York Herald Tribune, said Miss Anderson's role called for "an ample voice and good control of the widely separated vocal regions, both of which she supplied freely."

W. G. Rogers, Associated Press arts editor, had this to say:

"The only color that counted was the color of her voice, which has been one of the richest and most moving in her generation. . . . She evaded none of the vocal responsibilities of her part . . ."

The second scene of the act is climaxed by the aria "E Lui" sung by Ulrica.

At the end of the act there was a noticeable hush in the audience until the singers took their curtain calls. There is a new policy at the Met that no one takes solo curtain calls.

Then there were repeated waves of "bravos" and clapping as Miss Anderson took her bows with other members of the distinguished cast.

Soprano Zinka Milanov and Miss Anderson next appeared on the stage alone. Miss Milanov threw her arms around Miss Anderson and kissed her on the cheek. This brought a tremendous new demonstration.

In the audience sat Mrs. Anna Anderson of Philadelphia, mother of Miss Anderson; the contralto's sisters, Aylse Anderson and Mrs. Ethel de Priest, and the singer's husband, Orpheus H. Fisher.

Backstage in Miss Anderson's dressing room after the second scene the singer's frail mother threw her arms around her famous daughter, kissed her, and said, "We thank the Lord."

The Metropolitan itself has been no stranger to Miss Anderson. She sang several concerts there.

Just before the performance Mr. Hurok had grasped her hand and said: "It won't be long now."

"Not as long as it has been, Mr. Hurok," Miss Anderson replied.

She faced the cameras with an armful of roses, clad in the robes of Ulrica, the fortuneteller—the role of her debut in Verdi's "The Masked Ball."

"Everyone here at the Metropolitan," she said, "from the moment the contract was signed till now has given me every encouragement."

There was a moment's silence.

"I felt," Miss Anderson went on, "I wasn't quite big enough to do the kind of job I wanted to do here."

Any particular feeling at the moment?

"We thank the Lord," she said simply.

Francis Robinson, assistant manager, entered the dressing room and took her hand.

"There's so much I have to thank you for, Mr. Robinson," said Miss Anderson.

"We have to thank you," said Mr. Robinson.

When the playing was over, Miss Anderson's husband, Orpheus Fisher, suggested that she sit down.

"I'd better not," she said, "I

might never get up again."

"Tired?" I asked.

"No," she said. "Too excited."

Which, she added, was the state of her feelings on the stage—excitement. She explained:

"Everyone had made me feel so much at home. So I wasn't in the least frightened—just excited."

2000 Wires Arrive.

I was told that people had come from all over the country for the debut. The room swam in flowers. One large package of roses had been flown in from San Francisco.

Close to 2000 telegrams had already arrived, and heaps of them were all over the dressing room tables.

I asked Miss Anderson to say something about the fact that she was the first Negro singer to make a debut at the Met.

"I would say just this: I know that what happened tonight was not for me alone."

"Are you ready to go on to another role?"

"I've still got to do this one better."

"What would you like your next role to be?"

"That," said the new Metropolitan star, "would have to be a suggestion on the part of the house."



MAKES MET DEBUT—New York.—Marian Anderson poses backstage at the Metropolitan Opera House last night with flowers presented by admirers after making her debut as "Ulrica" in Verdi's "Un Ballo in Maschera."

Miss Anderson's Debut At Met a Joy to Mother

By LOUIS BIANCOLLI

Staff Writer.

An elderly little Negro woman, beaming with a quiet joy, was being escorted by her son-in-law out of a crowded dressing room at the Metropolitan last night.

"It's beyond all my expectations," said Mrs. Anna Anderson.

Louis Biancolli's review of "Masked Ball" appears on Page Nine.

"I had hoped and dreamed of it, and now it's happened. I'm grateful."

Meanwhile, her daughter, Marian, was facing a

She was being asked to pose with her manager, Sol Hurok.

"You remember what you did on TV, Mr. Hurok," a photographer said.

Mr. Hurok nodded and kissed Miss Anderson's hand.

He Kisses Her Cheek.

"I'll do even better than that," said the noted impresario. He kissed Miss Anderson on the right cheek.

Says Marian Anderson's Second Performance at Met More Impressive than Debut

NEW YORK —(ANP)— In her second New York performance of "The Masked Ball" at the Metropolitan Opera House last week, the incomparable Marian Anderson again sang to a sell out house.

And as in her debut, there were capacity crowds in the allocated standing room. And again, Miss Anderson didn't disappoint the milk and ermine bedecked throng that packed the Met. Included in larger numbers than on the occasion of her debut were many colored patrons, occupying the \$8.50 orchestra seats, higher priced box seats and even in the \$3 standing room area. Truly, democracy was in full swing.

Of the opera, the cast was more impressive than the Anderson debut, including sterling tenor Jan Peerce and the great Robert Merrill in the leading masculine roles with the inimitable Zinka Milanov and delightful Robert Peters handling the feminine musical chores.

Benefits by Experience

Miss Anderson's performance showed the benefit of the two previous appearances. She sang with her accustomed perfection and beauty; she went through the action like a veteran—all this on a huge drafty stage where microphones are non-existent. Here the artist must have the voice.

At curtain in scene two of Act I in which Miss Anderson appears, salvos of applause greeted the celebrated diva. At the end of the act, again Miss Anderson was the target of the audience's expressed affection. When the five principals came out, led by Peerce, Miss Anderson next, Merrill, Miss Milanov, Miss Peters, the bandwagon exceeded that of Miss Anderson's debut.

As a final gesture, Miss Milanov and Miss Anderson returned alone again to deafening applause. Most graciously, the great Milanov put an arm around Miss Anderson, congratulating her warmly, then with a scarcely discernible gesture, gently nudged Miss Anderson forward as she herself took a half step back to permit Miss Anderson the full tribute.

Conducting was young Tibor Kozma who did a most capable job. Zachary Solov staged the dances in the finale, a magnificent ensemble brilliantly costumed, with ballet interpolated in the singing of principals Peters, Milanov, Merrill and Peerce.

Another Unique Success

Interestingly enough, tenor Jan

Peerce who was unavailable for Miss Anderson's debut, has a career as unique as Miss Anderson's. In his early days, Peerce was a struggling music student working in a restaurant to support himself. The late Sam "Roxy" Rothafel visiting the cafe was told about young Peerce. An audition was granted and immediately Peerce was signed for the famous "Roxy's Gang," one of the greatest musical ensembles ever presented at popular prices in connection with movies. Their broadcast Sunday morning were "musts" with nearly all of New York.

Both, Miss Anderson and Peerce are great adjuncts to the Met, although the tenor has been a member of the company for several years.

In spite of her triumphs, Miss Anderson remains the same modest person. Asked recently whether she was ready to assume a second operatic role, she answered quietly, "First, I must learn to sing this one better."

Mariam Anderson First For 'Met' Not First In Interracial Opera

By CARL DITON for ANP

Jan. 7, 1955, will go down in Negro musical history as a memorable date in operatic endeavor. We refer, of course, to the glorified Metropolitan Opera debut of the greatest contralto singer of the age, Miss Marian Anderson, which event was the first of its kind in the 70-year existence of America's greatest opera organization.

But this achievement was no sudden thing. It took 50 of those years to bring it about, for no one could be expected to risk presenting a singer in a operatic performance, without the assurance that the said singer was going to be a success. Likewise, there must be assurance in dealing with a race.

Around 1900, it was Theodore Drury, himself an ambitious Negro singer, who made pioneer experiments with such operas as Carmen.

Following the practice of present-day theatrical companies appearing in the smaller towns prior to a metropolitan opening, the scene of Negro operatic experiment was removed to Europe, where Florence Cole Talbot, Cleaves, of California, and Lillian Evans, of Washington, D. C., sang the roles of Aida and Violetta in Traviata, respectively.

By that time it took the dominant personality of a Caterina Jarboro to bring the operatic football back in American territory—once more in Aida, the first that White America had ever seen, presented in the now demolished New York Hippodrome, under Alfredo Salmaghi.

The operatic fever then spread to Minto Cato, of New York, who likewise sang the role there; thence to Edna Gay, of New York, who sang it at the 59th St. Al Jolson Theatre; still later to Edith Sewen in the Brooklyn Academy of Music under Salmaghi again, removing the interest from Manhattan to Brooklyn.

New York City Opera, with Camilla Williams and Lawrence Winters have won fresh laurels through the introduction of principal roles of Madame Butterfly, Pagliacci and others. And Robert McFerrin, in the role of Amenas-

re in Aida became the first Negro male singer to achieve a Metropolitan Opera debut.

Finally, during the coming sea-

son of the New York City Opera, the first Negro operatic conductor will be presented in the person of Everett Lee.

MARIAN ANDERSON

concept and opera star, had to learn—the hard way—that "grace comes before greatness." Miss Anderson tells her story in LENTEN GUIDE POSTS, a series of 40 true stories of faith in action. These stories will appear in The Louisville Times—one each day during Lent. Look for them beginning Ash Wednesday in The Louisville Times.

With Skull And Crossbones Marian Anderson Readies Metropolitan Opera Debut

By OLGA CURTIS

NEW YORK (INS)—Contralto Marian Anderson, waving a skull and crossbones, sang opera from the stage of the Metropolitan Opera House for the first time on Christmas Eve, and called it "tremendous fun."

Miss Anderson, who possesses one of the world's greatest voices, appeared in her first onstage rehearsal for her operatic debut at the Met Jan. 7. The skull and crossbones were part of her acting props for the part of Ulrica, sorceress in Verdi's "The Masked Ball."

WITH A STAGeload of Met stars, chorus singers,

stagehands and reporters looking on, director Herbert Graf showed Miss Anderson how to stir a decorated witch's cauldron while singing an aria.

Miss Anderson, first Negro artist to sign a Met contract, held her own in the rehearsal, telling reporters that she would be singing

Tears, Cheers Greet Marian Anderson Fri.

NEW YORK (NNPA)—Marian Anderson, the great contralto, was the star of opera night at the Metropolitan Opera House on Friday night in an appearance which she regarded as an expression of hope for other colored singers. The thousands witnessing the occasion cheered and wept over Miss Anderson's appearance and performance.

The debut was both historic and emotional. Not only was she the

as a laundress in Philadelphia to help her daughter develop what Arturo Toscanini has called a voice that comes "once in a century," went back stage to greet her daughter.

She threw her arms around her and kissed her, and said, "Thank the Lord."

For fifteen years, S. Hurok, Anderson's manager, tried to persuade the Met to use Miss Anderson's talents, but Rudolf Bing, Metropolitan Opera general manager, did not make the decision until last October, after Janet Collins, a dancer, had achieved success as the Met's first colored performer.

Olin Downes, music critic of The New York Times, after describing the thunderous ovation from the whole house which Miss Anderson received when the curtain rose upon the second scene of the first act, showing Ulrica, the sorceress, stirring her magic brew, while the crowd on the stage regarded her with broken exclamations of awe and reverence, said:

"There was no moment in which Miss Anderson's interpretation was commonplace or repetitive in effect. In Ulrica's whole half-act, by her native sensibility, intelligence, and vocal art, Miss Anderson stamped herself in the memory and the lasting esteem of those who listened."

Marian Anderson Readies Metropolitan Opera Debut

(Continued from Page 1)

acting performance to "go naturally."

"I'm EXCITED," she admitted, "so different from concerts."

The Met debut will cap a 19-year concert career for the famous contralto. In contrast to the evening gowns she wears in recitals, Miss Anderson will make her opera debut in what the Met described as a "sorceress costume made mostly of rags."

MISS ANDERSON'S actual Met debut will show her in only one scene of one act of "The Masked Ball" which the



MARIAN ANDERSON
A Witch's Brew

up for the one scene rehearsal, includes Richard Tucker, Zinka Milanov, Leonard Warren,

and Roberta Peters.

Most of the Met stars only talked their lines, but Miss Anderson hushed even the stagehands by actually singing full voice to a piano under the direction of Dimitri Mitropoulos.

The part calls for Miss Anderson to sit on a tree stump over the cauldron predicting dire events for other members of the cast. She grinned with delight when the stage director said her stump-sitting was correct and her exits were timed right.

Met is reviving after a seven-year absence. But every part will be sung by a top name. The cast, all of whom show

audience waited for the singers to come out for their curtain call. There was outburst after outburst as Miss Anderson kept returning with her colleagues for her bows.

When Zinka Milanov, the soprano, threw her arms around Miss Anderson and kissed her on the cheek, there was a tremendous demonstration.

After the scene, Miss Anderson's frail, aged mother, Mrs. Anna Anderson, who, as a widow, worked



THEIR DREAMS REALIZED — NEW YORK — Mrs. Anna Anderson, who worked as a laundress to help her daughter's singing career, kisses Marian Anderson after making her debut at the Metropolitan Opera House recently. The first Negro ever to sing a major role at the Met, Miss Anderson said her performance climaxes both her long battle against racial bias and her childhood dream to perform from the exalted Met footlights. A contralto, Miss Anderson sang the role of Ulrica, a fortune teller in Verdi's "Un Ballo in Maschera" (Masked Ball). Toscanini described her voice as one which comes "once in a century." The audience acclaimed her performance. — (Photo by Frank Masaro)

Music Anderson's Met Debut Thrilling

By LOUIS MANCOLLI

The first thing to be said about last night's performance of Verdi's "The Masked Ball" at the Metropolitan, is that it was worthy of the occasion

and the lady who honored the house with her debut.

It was as if Dimitri Mitropoulos, the singers, the chorus the orchestra, and everybody else in the production had resolved to make it a tribute to Marian Anderson — to what she symbolized as an artist as the first Negro singer to make her debut at the Met.

There can have been few moments in Metropolitan history so dramatic as those preceding the opening of the second scene of the first act last night. That was where Miss Anderson would appear as Ulrica, the deep-toned fortune teller.

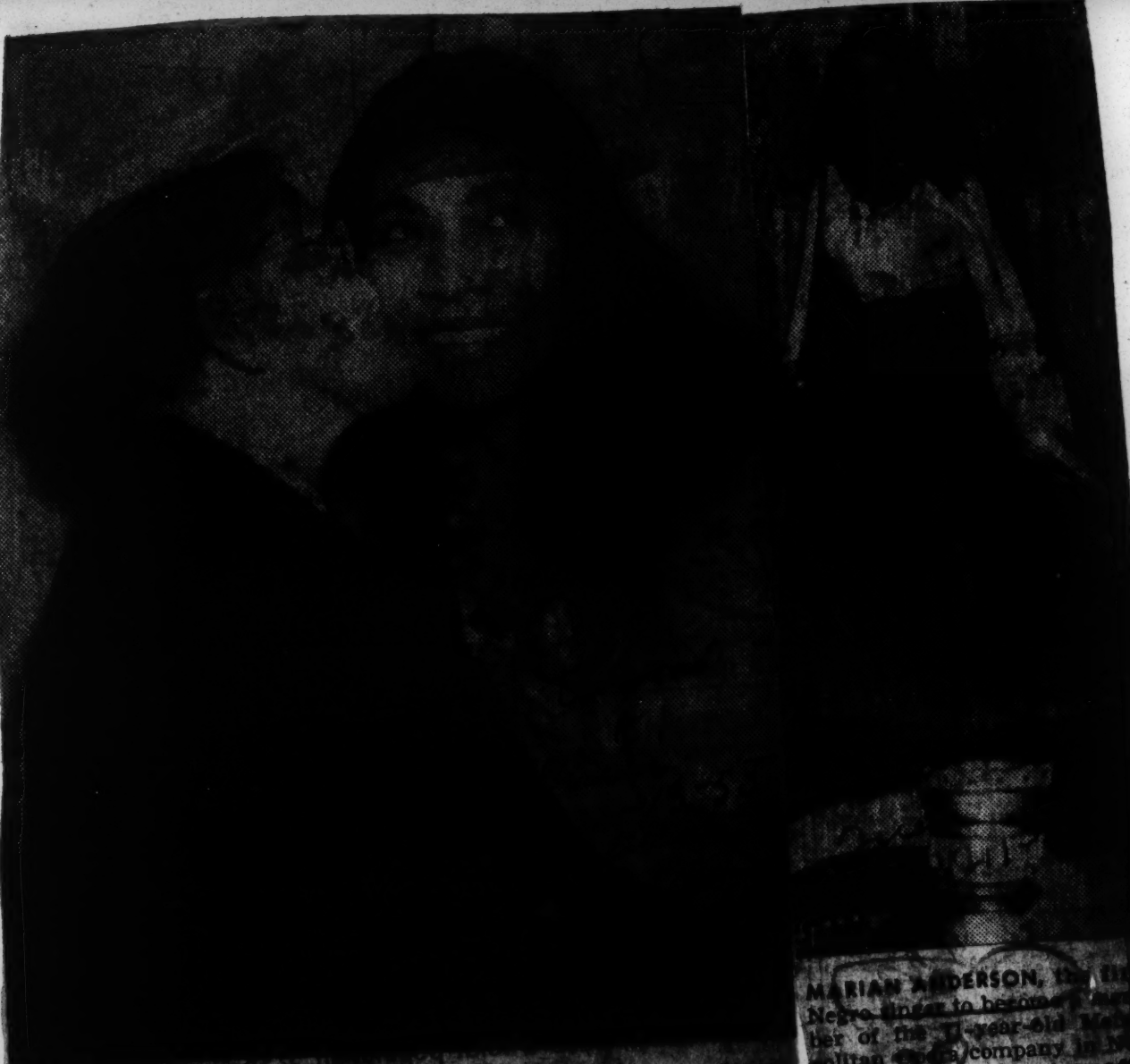
New York
the suspense in the house was tense, heightened by uncertainty. Finally the curtain parted and a roar of applause and "bravos" went up. Standing over a steaming cauldron reading the future for her gathered companions, was a woman of imposing dignity — Ulrica, otherwise Marian Anderson. The ovation, one of the warmest and most thrilling I have ever heard, continued for what seemed minutes.

Still no action on the stage — only a motionless curtain. A man weaved through the orchestra and Mr. Mitropoulos stooped to listen. There was a moment's pause, and the prelude got going again. By then

the suspense in the house was tense, heightened by uncertainty. Finally the curtain parted and a roar of applause and "bravos" went up. Standing over a steaming cauldron reading the future for her gathered companions, was a woman of imposing dignity — Ulrica, otherwise Marian Anderson. The ovation, one of the warmest and most thrilling I have ever heard, continued for what seemed minutes.

Deep, Ample Voice.

Deep, Ample Voice.



THEIR DREAMS REALIZED — NEW YORK — Mrs. Anna Anderson, who worked as a laundress to help her daughter's singing career, kisses Marian Anderson after making her debut at the Metropolitan Opera House recently. The first Negro ever to sing a major role at the Met, Miss Anderson said her performance climaxes both her long battle against racial bias and her childhood dream to perform from the exalted Met footlights. A contralto, Miss Anderson sang the role of Ulrica, a fortune teller in Verdi's "Un Ballo in Maschera" (Masked Ball). Toscanini described her voice as one which comes "once in a century." The audience acclaimed her performance. — (Photo by Frank Masaro)

MARIAN ANDERSON, the first Negro singer to become a member of the 71-year-old Metropolitan Opera company in New York, takes a curtain bow after she sang the role of Ulrica, the sorceress, in a revival of Verdi's "Masked Ball." For the American contralto it was the culmination of a brilliant international career as a concert singer.

vain to force Miss Anderson to stay out alone, threw her arms around her and kissed her.

Mr. Mitropoulos conducted a magnificent performance. Here was another testimonial of the management's wisdom in bringing this vitalizing musical personality into the house. He turned "The Masked Ball" into a jewel box of the most dazzling melodic and harmonic gems. All through the opera gleamed and glittered with a living luster.

Praise for the Cast.

There can be only praise for the cast—for the warm-toned Amelia of Zinka Milanov; the utterly delightful and brilliant Oscar of Roberta Peters (her debut as a boy); the polished Renato of Leonard

But it was still Marian Anderson's night — the night a praiseworthy and distinguished American opened the door for her people.

the smooth-voiced Warren, the smooth-voiced Riccardo of Richard Tucker. Herbert Graf is to be congratulated on another triumph of staging, and Kurt Adler's unique way with a chorus was everywhere.

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MARIAN ANDERSON

A SIGNIFICANT DEBUT WILL MARK REVIVAL OF "UN BALLO IN MASCHERA" ON FRIDAY

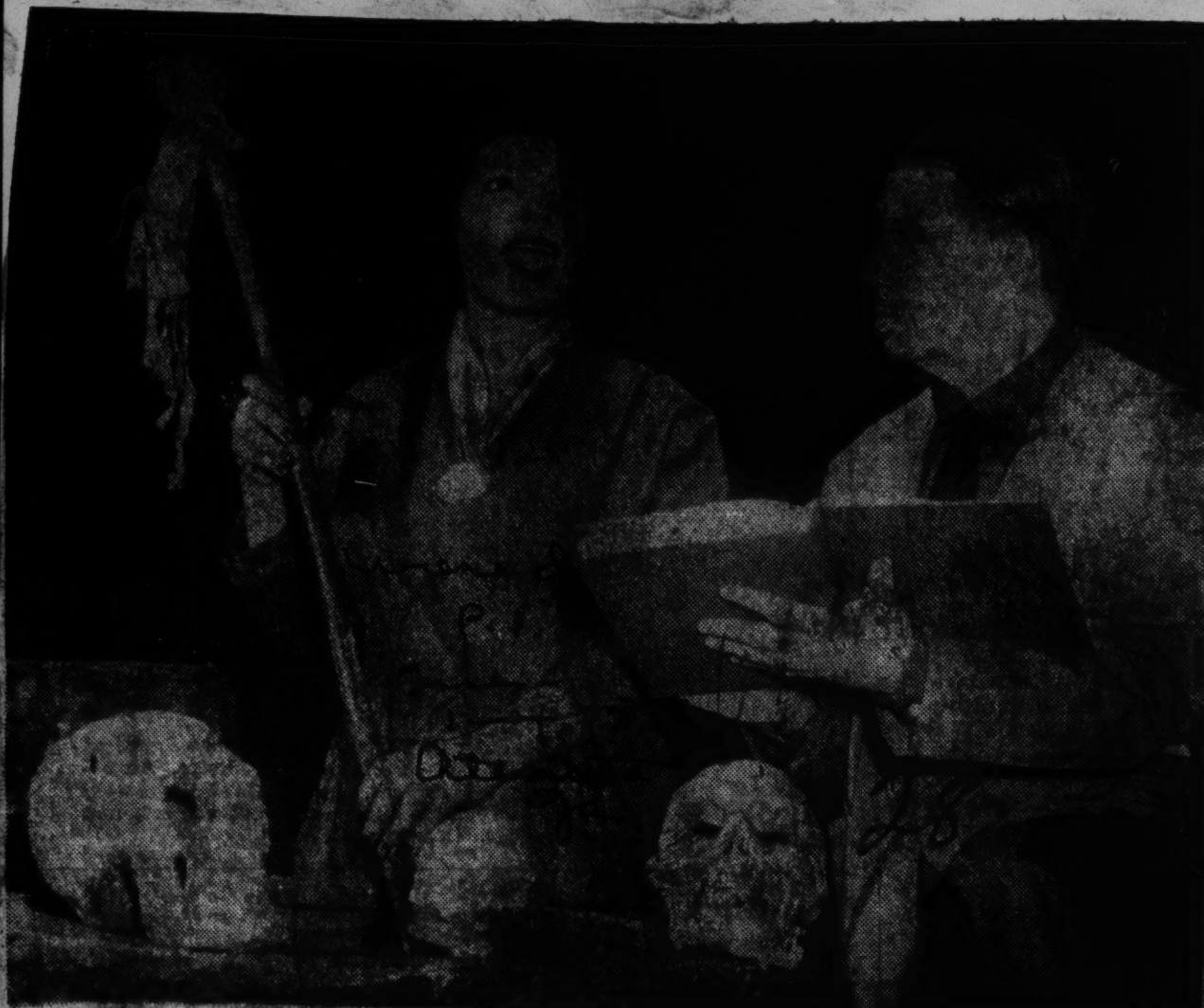


James
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New York
Jan. 10 1955

After a distinguished career on the concert stage, Marian Anderson will make her debut at the Metropolitan Opera in the role of Ulrica in Verdi's opera, which has been absent

from the repertory for six seasons. Shown at a rehearsal are, left to right, Dimitri Mitropoulos, conductor; Herbert Graf, stage director; Miss Anderson and Zinka Milanov.

The New York Times (by Sam Falk)



REHEARSING FOR MET—World famed contralto, Marian Anderson, is shown with stage director Herbert Graf at New York's Metropolitan Opera House as she rehearses for her historic Met debut on Jan. 7. Miss Anderson will sing the role of Ulrica in the Verdi opera "Un Ballo in Maschera" (The Masked Ball). (Newspaper Photo)

Music

Marian Anderson Debut To Make Met History

By LOUIS BIANCOLLI

The name uppermost in everybody's mind on the music beat this week is Marian Anderson.

Friday night the beloved Negro contralto will make her operatic bow as Ulrica in the revival of Verdi's "The Masked Ball."

This will be not only Miss Anderson's Metropolitan debut, the debut of the Metropolitan itself in a decisive aspect of the drama of democracy in music.

Opening the door to this gifted American artist would seem to be as good a way as any for the Metropolitan to begin the New Year right.

Miss Anderson may or may not be in her best vocal estate for an operatic debut at this stage of her career. She is still a magnificent artist blessed with a unique and enveloping voice.

It is an honor for both her and the Metropolitan to become thus associated, a privilege for the public to behold her in a new phase, and a symbol to be cherished by us all.

Which brings us to Dimitri Mitropoulos, who will conduct "The Masked Ball" on Friday and whose direction of the current "Salome" is responsible for its overwhelming musical impact.

In acquiring this Greek-American genius of the podium, Rudolf Bing has opened another chapter in Metropolitan history. Wherever the name of Mitropoulos appears, distinction and excitement appear too.

There would seem to be a growing public interest in the transoceanic movements of orchestras. The Dutch Concertgebouw did it recently, and our

own Philharmonic, Philadelphia and NBC have made tours abroad.

This is all to the good in fostering international good will and understanding. Music recognizes no borders. Its language is universal, and where an orchestra goes its country's best may be said to go with it.

These New Year's thoughts are prompted by Columbia Artist's recent announcement that Herbert von Karajan, the Salzburg-born conductor,

would conduct the planned American tour of the Berlin Orchestra, which begins Feb. 25 in Washington.

Even more interesting was the name of the new underwriter for the round-trip fare of the mammoth passenger, the Berlin Senate. This was evidently decided upon as a good-will gesture and a token of reciprocity.

Radio and recording have, of course, brought the merit of foreign orchestras into everybody's living room; so has the screen, through TV. These have probably sharpened the taste for the real thing.

And the real thing is the living personality of a noted European orchestra, invited to share the same hall with its host—the ticket-bearing American concertgoer.

Marian Tops In Rehearsal For Met Role

By OLGA CORTIS

NEW YORK (INS)—Contralto Marian Anderson, waving a skull and crossbones, sang opera from the stage of the Metropolitan Opera House for the first time Friday, and called it "a wonderful fun."

on, Director Herbert Graf showed Miss Anderson how to stir up a skull-decorated witch's cauldron while singing an aria.

Miss Anderson paid serious attention to the lesson, telling reporters that she wanted her first singing-acting performance to "go naturally."

"I'm excited," she admitted, "it's so different from concerts."

The Met debut will cap a nineteen-year concert career for the famous contralto. In contrast to the evening gowns she wears in recitals, Miss Anderson will make her opera debut in what

the Met describes as a "sorceress costume made mostly of rags."

Miss Anderson's actual Met debut will show her in only one scene of one act of the "The Masked Ball," which the Met is reviving after a seven-year absence. But every part in the opera will be sung by a top name. The cast, all of whom showed up for the one-scene rehearsal, includes Richard Tucker, Zinka Milanov, Leonard Warren and Roberta Peters.

Most of the Met stars only talked their lines, but Miss Anderson hushed even the stagehands by actually singing full voice to a piano under the direction of Dimitri Mitropoulos.

The part calls for Miss Anderson to sit on a tree stump over the cauldron predicting events for other members of the cast. She grinned with delight when the stage director said her stump-sitting was correct and her exits were timed right.

On the singing role, a new one which she learned for her Met appearances, Miss Anderson needed no prompting.

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MARIAN ANDERSON

Set for Debut—Marian Anderson, famed singer, is shown with stage director Herbert Graf at the Metropolitan Opera House in New York as she rehearsed for her Metropolitan debut on Jan. 7. Miss Anderson will sing the role of Ulrica in the Verdi opera "Un Bello in Maschera" (The Masked Ball.)—INP Photo.

Christmas Eve Is Dull Until

Marian Smiles and the World Changes

By AL WHITE

NEW YORK (ANP) — It was Christmas Eve. Five o'clock. Fifth Avenue was filled with hurrying, last-minute shoppers. Everybody was smiling.

Not me. I had little cause to smile. I was pretty glum. That is, until I started to cross Forty-fourth Street on the west side of the "Avenue."

Walking toward me, but with a look that decorated with a spray of bells and red ribbons, was Marian Anderson.

I stopped. She stopped. She smiled, extended her hand graciously as always.

In a twinkling, the world changed. Others passing by recognized the great diva. Their steps slowed, they turned their heads, whispered to each other and looked at me.

At a casual meeting, the world's greatest newspaperman and the world's greatest contralto. It wasn't our first meeting of course, for I had interviewed Miss Anderson on her return from Japan last year. And, of course, she sang on Ed Sullivan's show. I covered that, too. I remembered.

At last, we changed. We changed the usual Christmas clichés, honoring the spirit of the season, I presume. Then our talk turned to THE event — Miss Anderson's debut at the Metropolitan Opera House on Jan. 7.

"They tell me," she said, "the entire house has been sold out for weeks."

But it was with her usual regal calm, not an air of boastfulness. But what Marian Anderson didn't tell me was this: she had just finished a gruelling three-hour rehearsal — her first — for the role of "witch, seeress, fortune teller" or whatever you choose to call it.

That was why she was in town on Christmas Eve. The rehearsal started at noon — a

preliminary rehearsal — not a full-dress affair, but all the important singers were there.

HERE'S WHAT I learned later:

Looking confident, Miss Anderson stood on one side of the stage waiting for Herbert Graf, the director, to start the proceedings. She had her eyes on the vocal score, humming phrases to herself. (This is an Anderson trait — we've seen her do it before going on TV, closing her eyes to get the feel, clapping her hands and humming softly to herself.)

On cue, Miss Anderson laid aside her score, mounted a dais and began stirring a cauldron ornamented with imitation skulls (like the witches in "Hamlet").

Then the lens hounds got busy. Flash bulbs popped. There were questions. The music folk stepped aside to let the newsmen get in their licks. When it was over, the real work began.

DIMITRI MITROPOLLOU, Metropolitan conductor who will lead the orchestra in Miss Anderson's debut, and two assistants were ready. Graf called out, "Ready, please." The piano struck up. The chorus entered. Miss Anderson began stirring the cauldron. She sang.

Standing by was Graf, who began shouting, "The great contralto is the star."

When he had another rendition of the aria, he said, "A beautiful, precious performance. Graf shouted, 'Fine. Wonderful. Don't rush. You have time. Relax.'"

Standing by watching were Zinka Milanov, who sings the role of Amalia in the opera, and Roberto Peters, who sings Calisto. When their thoughts were, they kept to themselves. Everybody else knew they were watching the world's greatest contralto.

Then Richard Tucker, Met tenor who sings the role of Ricardo, came up. As the action progressed, he had his

palm read. Tucker whispered something to Miss Anderson. She giggled girlishly. But sang their duet (half-voiced) occasionally, they let themselves go, and through the Metropolitan floated three of the most expensive voices in

the business (that was Zinka Milanov making the third person).

DURING THE proceedings, Graf directed, Mitropoulos hummed, and Kurt Adler, chorus master, barked instructions to his group.

Seated in the vast, cavernous auditorium, Met Director Rudolf Bing and his right-hand men listened attentively. Instructions were relayed to the stage singers were heard. They were coached. In fact, after the photogs had been ousted, the procedure was normal. Just another rehearsal at the Met. That's the way Marian Anderson would have wanted it. And that's the way it was.

She was on her way to achieving her life's ambition. That's why Marian Anderson had a smile for the world Christmas Eve.

Metropolitan Opera Crowd Cheers Wildly as Marian Anderson Makes Debut

BY DELORES CALVIN

New York. — (CNS) — Marian Anderson's debut at the Metropolitan Opera House as the first of her race to sing in that staid hall was an occasion you had to be there to really get the full scope of the wild excitement and joyousness running over — so tremendous an emotional impact did it carry.

People had come from as far west as California to see the event. Moreover, tickets had been bought so fast that not even the Met's sumptuous opening could compare with the way Marian Anderson's tickets sold. And the day of the opera when standing room was sold to the devotees — well, you know how you've read about people standing in line for an opening early in the morning. They queued up for Marian Anderson's opening at 5:30 in the morning on a cold bitter raw day and as many as thirty were still there at noon.

And in the distinguished audience, there was the Duchess of Windsor heading the list. There was too Miss Anderson's family in a center box of the great Diana, Duchess of Cornwall — her mother, two sisters and her husband.

And the great moment had arrived. It was a short role — for she was on stage only one half of an act. If you don't know this opera — it was Verdi's "Masked Ball" and had not been played at the Met for six years — well Miss Anderson was the Sorceress, Ulrica — a grim, rather awesome creature stirring her witch's brew. The curtain parted and there she was peering and stirring most awfully.

Naturally Miss Anderson did just as she had promised she would. She sang magnificently. That was a little shaky, possibly be understood, the ovation she had received could hardly have left her unmoved. But she gave an unusual interpretation of the Sorceress' full



MARIAN ANDERSON

The audience then and there went wild. This well-bred, distinguished audience just got up and applauded, cheering, whistling. Mr. Dimitri Mitropoulos, of Greek background, the conductor, just stopped the orchestra so that Miss Anderson could get all of her applause. And it kept on for many, many minutes before it finally subsided, so that she could sit on in singing.

Receives Ovation

Naturally Miss Anderson did just as she had promised she would. She sang magnificently. That was a little shaky, possibly be understood, the ovation she had received could hardly have left her unmoved. But she gave an unusual interpretation of the Sorceress' full

night. Men and women alike wept unashamedly. Negroes were so proud they could burst. Even the humblest were there for two Negro porters of the Met had bought tickets. They were as proud as the rest — many who had never been to the Metropolitan.

And so the tradition was kept to here. But finally Miss Anderson appeared with her fellow star Zinka Milanov. And Miss Milanov kissed Miss Anderson right there on stage, it was so moving and charming, that the audience broke out wildly all over again. Truly this was Miss Anderson's

of the meaning it was meant to have. When she has finished, the audience went wild again. It roared, "Anderson, Anderson." Again and again she came out with the rest of the cast. Now the Met has a new policy, invoked by manager Rudolph Bing that no star shall take solo

Another Anderson Triumph

The tremendous ovation given Marian Anderson at the Metropolitan Opera House was more than a tribute to a great singer. It was expression of whole-hearted approval of the Met's change of policy. It was the audience's way of saying that it was glad that the Opera House at long last is casting singers in roles according to merit instead of by-passing some because of their race and color.

It was expected that Miss Anderson would do a superb job and she did. But the thunderous ovation came before she had sung a note. As the curtain parted revealing Miss Anderson in her role as the Sorceress in Verdi's "The Masked Ball," the audience of staid and dignified music lovers went wild. They cheered, applauded and even whistled. This demonstration wiped away for all time any misgivings which the Metropolitan management might have had in opening the door of opportunity to Negro artists.

After Miss Anderson's short part in the opera, the audience roared again, shouting "Anderson, Anderson, Anderson." It was Marian Anderson's night at the Met. It was an historic moment, the first time that a Negro had played an operatic role at the Met. For Miss Anderson, it was the fulfillment of a youthful dream. It was the glorious and brilliant climax to a career already full of noteworthy achievements and big moments. Miss Anderson has been acclaimed by kings and queens, she has sung in the leading concert halls of America, she has been starred on radio and television. Those who remember her Easter Sunday concert at the foot of the Lincoln Memorial in 1949 thought that that occasion was fraught with all of the drama and emotion that could possibly be packed into one incident. But the debut at the Met of the world's greatest contralto topped even that.

Negroes the country over, whether or not they are lovers of grand opera and the fine arts, are uplifted by the success of Marian Anderson and other artists and performers who have reached the top. The Marian Andersons provide the hope, courage and inspiration which young people need as they start out in their chosen fields. And to the oldsters, it is heart-warming to see "one of our own" achieve so magnificently.

Bravo, Miss Anderson, bravo!

Marian Anderson, The Met Team Up To Make History

By Paul R. Allerup

NEW YORK (INS)—Marian Anderson and the Metropolitan Opera joined last Friday night in making American operatic history when the world-acclaimed contralto made her debut at the venerable old house—the first Negro ever to sing there.

It was an occasion few who were there will forget, super-charged with an excitement and expectancy that flicked like an imp through the huge auditorium, touching singers and even the stage hands.

Beside marking Miss Anderson's debut at the Met, her appearance as Ulrica the sorceress in Verdi's "The Masked Ball" actually marked her debut on the operatic stage in a career that has taken her to three continents as concert singer and soloist.

An "Impossible Dream"

It was the attainment of what

ning, she'd not have been human, so intense, and so electric was the atmosphere created by the sell-out audience, many of them of her own race, whose triumph this was, too.

For the first appearance of the woman possessed of what Arturo Toscanini once described as "a voice that comes once in a century." Manager Rudolf Bing assembled a masterful cast to surround his new star. Richard Tucker, Leonard Warren, Roberto Peters, Zinka Milanov, and on the conductors podium was Dimitri Mitropoulos.

Miss Anderson's role was not a starring one. She has one scene, a thrilling one, the second scene of Act one.

Delayed For Ovation

When the curtain went up on the scene, and she was the gypsy Ulrica, stirring her green-smoking cauldron of magic brew, the audience pent-up excitement burst loose. For minutes the applause thundered, while Mitropoulos stood immovable and the musicians set silent.

Finally, the ovation ended. Mitropoulos raised his baton, the music began, and at this moment, as her voice poured through the vastness that has heard the giant voices of almost a century, Miss Anderson fulfilled her life's hope.

As noted, there was tremulousness in her voice, which endeared her all the more to the listeners.

Miss Anderson has called "impossible dream" a dream she first had as a child in Philadelphia.

Miss Anderson came to his peak of her 25-year career in Philadelphia, and the audience showed just a little in their cheering phrases.

Had she not showed my reaction to the emotional impact of the eve

anging from the Duchess of Windsor and Margaret Truman to many of the Met's own stars who also came to listen, and to elevator operators, secretaries, waitresses, businessmen and all the people who make a city.

When the curtain fell there was only a scattering of applause as the crowd waited for the curtain to rise. When Miss Anderson, with the other featured singers, came back on stage, the thundering and shouts rolled out again.

Marian Anderson Fulfills Dream

PHILADELPHIA, Jan. 12 (AP)

Singer Marian Anderson fulfilled a childhood dream last night when she sang a Metropolitan Opera role on the stage of the Academy of Music in her home town of Philadelphia.

After her performance, Miss Anderson was honored at a reception. She sang to the fortune teller in the "Masked Ball," the same role she sang at the Met in New York on Friday.

Miss Anderson told guests at the reception: "When one was a very little girl here in Philadelphia, one dreamed of singing with the Met at the Academy. Tonight the dream came true."



MARIAN ANDERSON

... the ovation was tremendous ...

Marian Anderson Comes Home

The "homecoming" of Marian Anderson tomorrow night in her first role with the Metropolitan Opera Company, offers inspiration to all her fellow countrymen.

Miss Anderson's appearance in the role of Ulrica, in Verdi's "The Masked Ball," tells them — and tells the world — that in free America there remain no barriers to success for those possessed of talent, a will to work and study, and dedication to their career.

The saga of Marian Anderson is no ordinary success story. We all know of "quickie" careers, of artists who suddenly have caught public fancy and been catapulted into fame overnight. Marian Anderson's rise in the music world was not like that. She started with her singing in the Union Baptist Church in South Philadelphia. Friends and neighbors helped finance her early studies. Concerts followed, appearances with the Philadelphia Orchestra. Then came tours abroad.

Marian Anderson was not satisfied with triumph, however. She never ceased studying, or developing as an artist. She explored the art and folk songs of all nations; and she became famous not only for her voice but for her interpretations—her musicianship.

With the Metropolitan, she has conquered the last citadel of the music world. And now the "Met" comes home with her. We are proud to join our fellow citizens in paying homage to a celebrated Philadelphian, and a sincere, sterling artist.

MUSIC:

Stranger at 'The Met'

For a time, it looked as if the great gold curtain of the Metropolitan Opera was not going up last week on one of the year's most eagerly awaited events. Scene I, Act I of Verdi's "Masked Ball" had gone by. In hushed anticipation, the packed house waited for Scene II. Maestro Dimitri Mitropoulos raised his baton and began the introductory music. The house lights lowered, then rose. Midway in his music, Mitropoulos stopped the orchestra, then began the music again. Something was wrong. He finished, and the curtain did not rise. Because of a confusion of signals from the Met's corps of stage directors, Mitropoulos had begun too soon.

Once more, he played through the introductory music. This time the curtain went up. On the dimly lit stage, a red light glowed under a witch's cauldron. Above it sat Ulrica, the sorceress. Ap-

plause and cheers drowned the music. For the figure stirring a brew for the devil was Marian Anderson. As she began her aria, she became the first Negro to sing with the Metropolitan in its 70-year history.

Big Decision: For Miss Anderson, it was the high point of a long and distinguished career that had taken her, as a concert singer, all over the world. Never before had she appeared in opera. As time passed, she all but gave up her earlier aspirations and said that opera "had no longer become a necessity." Then, last fall, general manager Rudolf Bing of the Met sat next to her at a supper party and suggested she join the Met as Ulrica. Unfamiliar with the role, she went over it with Mitropoulos, an old friend. They decided that Ulrica would suit. Thus, Marian Anderson, in her 50s, began to prepare for the su-

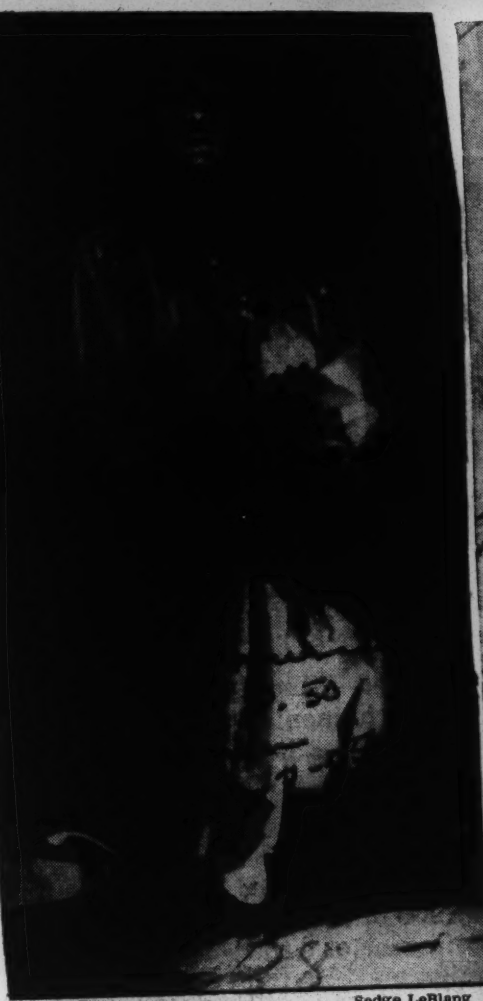
preme moment in her life. The Met through Bing's decision, had opened a gate long stubbornly closed—with a singer whose conduct, both as artist and woman, has been impeccable.

Miss Anderson began her new career as if she were a novice. She rehearsed on Christmas Eve and New Year's Eve and New Year's Day. After her dress rehearsal, she said, quite frankly: "As far as the word 'actress' is concerned, I now find I don't understand the term." That, in itself, was a telling indication of her highly emotional state.

Normally, she speaks of herself as "we

Proudly, she told of a taxi driver who had picked her up in New York in district away from the Metropolitan—who had turned around and said: "Say you're Marian Anderson of the Met." I was a far cry, through a long musical corridor, from the time when, as a youngster, she had saved \$3.75 for a ticket to the Met. It had not been enough for the \$6 orchestra seats available.

As Ulrica, Miss Anderson moved little and let her expressive face act for her. As she sang, there were those who wished this night had happened ten years earlier, when the contralto was at her vocal peak. But this was not a performance to be judged as any other. With its ovations before and after her appearance, the audience was saluting Marian Anderson, a prophet of sorts, not without honor in her own country.



Sedre LeBlanc

"Marian Anderson of the Met"

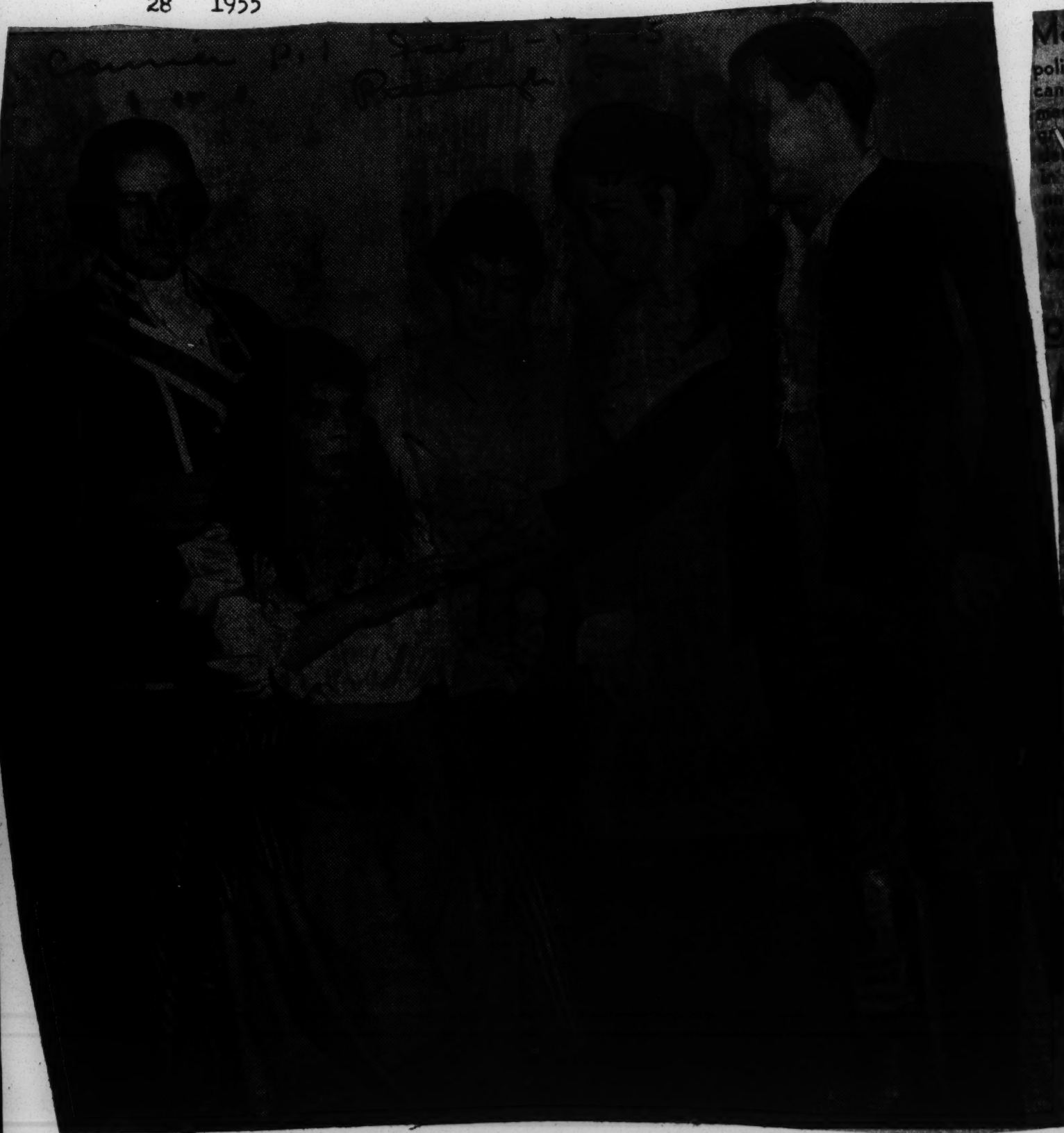
ANDERSON ENDS OLD

28 MET TABOO

P 98 Life

After the final curtain of Verdi's *Masked Ball*, Marian Anderson acknowledged a great ovation at the Metropolitan Opera. She not only scored a great triumph but had ended an old taboo. She was the first Negro singer in the company's 71-year history.





Marian's Opera Debut—Marian Anderson and the Metropolitan Opera Company joined last week in making American operatic history when the world-acclaimed contralto made her debut at the Met. The first time ever to sing Verdi's *Il Trovatore*, Miss Anderson's debut at the Met, her appearance as Ulrica, the sorceress, in Verdi's "The Masked Ball," actually marked her debut on the operatic stage. Miss Anderson is shown reading the palm of Riccardo, sung by Richard Tucker. Leonard Warren, as Renzo; Roberto Peters, as Oscar; and Zinka Milanov, as Amelia, look on. —Layne Photo.

Opera Debut Sensational

Miss Anderson In Big Triumph

By EVELYN CUNNINGHAM

NEW YORK—Marian Anderson's debut at the Metropolitan Opera last night was an intensely emotional experience for a throng of assorted people—ranging from those who are musically learned to those who were hearing an opera for the first time.

It is not sufficient to say that her debut was a triumph. For thousands of persons, and thousands more who were in each of her past performances, and they did not restrain their cheers and waves for the magnificent artist who had been ready and waiting to sing at the Met for twenty years.

Miss Anderson's debut symbolized just about every thing all Negroes have wanted and aspired to. It was right that she, above all others, become the first Negro to sing at the Met.

As Ulrica, the sorceress in Verdi's "The Masked Ball," an opera which has not been heard in the house in six years, Miss Anderson undertook a difficult role which calls for an ample voice and good control of the widely separated vocal regions, both of which were supplied freely.

The dark reaches of her lower register and the brilliant notes of the upper came through impressively. Throughout, she maintained that dignity of stage

presence that has become so well known on the concert stage. The opera itself, not one of Verdi's best, was given a warm and exciting interpretation under the baton of Dimitri Metropoulos.

IT APPEARED that the conductor, singers, chorus, orchestra and the entire production staff were determined to give of their best as a tribute to Marian Anderson. Long before the great contralto appeared on stage there was an undercurrent of excitement through the house. As the curtain lifted on the second scene of the first act, she sat there before a cauldron, stirring its contents and surrounded by skeleton heads.

After a moment's hush, there burst an ovation of great warmth, love and volume. Mr. Metropoulos was forced to lower his baton until the roar had subsided. And then she sang and there was no one who was not visibly moved.

There can be only praise for the entire cast, for the warm-toned Amelia of Zinka Milanov, the brilliant Oscar of Roberto

Peters, the polished Renato of Leonard Warren, the smooth-voiced Riccardo of Richard Tucker.

Morning newspapers were profuse in their acclaim of Miss Anderson's performance. Many placed stories and ran pictures on page one.

BUT IT WAS completely Miss Anderson's evening. As early as 6:30, long lines formed in front of the box office of the Metropolitan Opera, seeking standing room tickets, as the performance had been sold out a week before.

There were all kinds of people, the high and the mighty and the unknowns who have looked upon Marian Anderson as the realization of their own dreams. Probably never has there been a more heterogeneous gathering of dark peoples. They came from far cities—from Detroit there was a group of fifty. They came from Petersburg, Va., all parts of New Jersey, Connecticut, Massachusetts, Philadelphia, Wilmington.

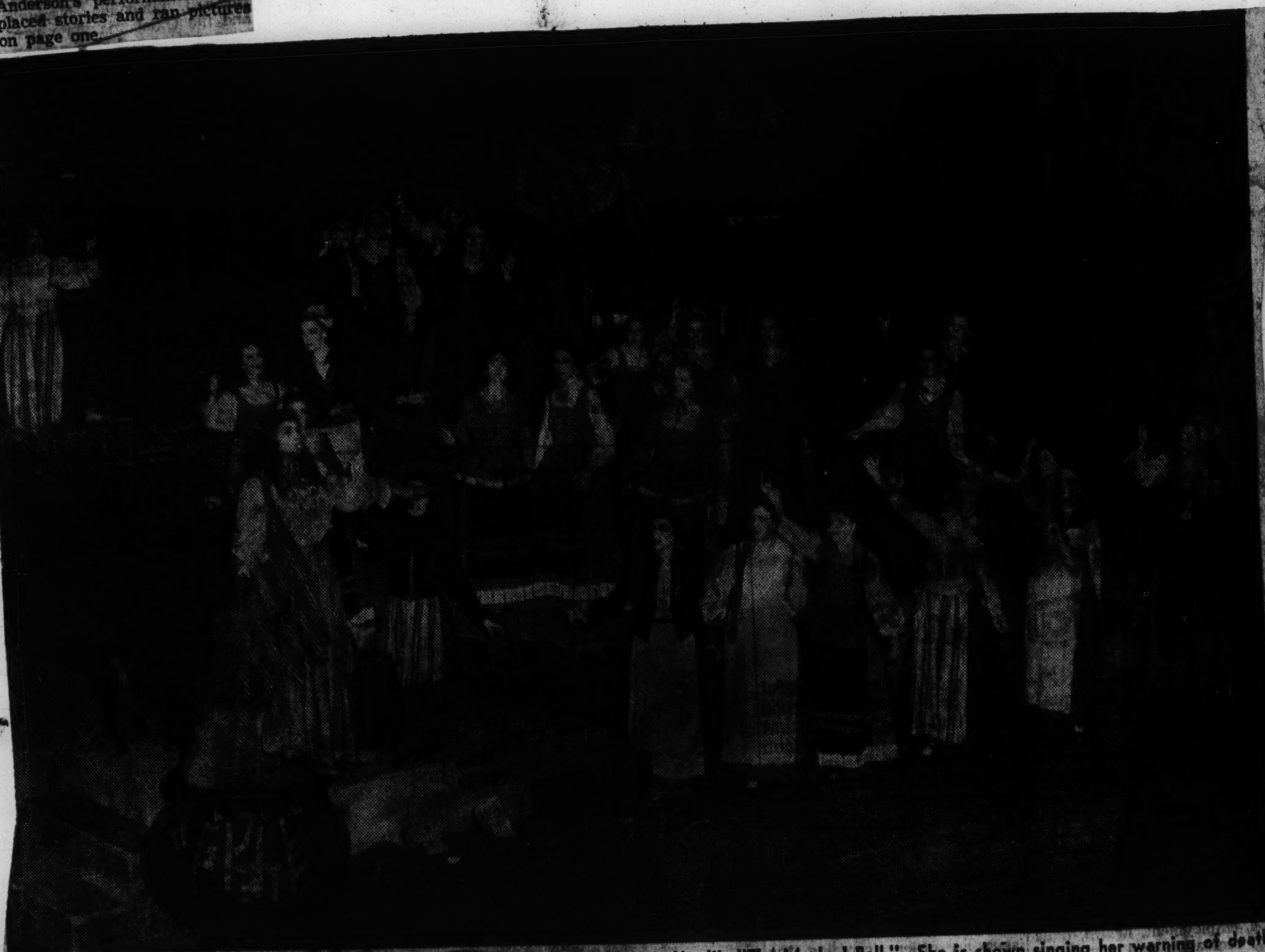
A group of twelve of the Westchester Chapter of the Jack and Jill Club was in attendance. They came by subway, train, car, bus and by rented limousines. Those in the dress circle were in formal attire; others wore what was proper or expedient. Names like Ralph Bunche, Elsa Maxwell, the Duchess of Windsor, E. Sims Campbell, Cornelia Otis Skinner, Langston Hughes were seen in the lounges, in Sherrys, in the corridors.

FELLOW ARTISTS like Lawrence Winters, Mattiwilda Dobbs, Leontyne Price, Camilla Williams came to cheer and to build their own hopes. In Miss Anderson's box were her mother, Mrs. Anna Anderson; her husband, Orpheus Fisher; her two sisters and a nephew; Mr. Fisher's sister and his nieces, Mrs. Hopson Reynolds of Philadelphia, and Mrs. Betty Granger.

The singer's mother said: "It's beyond all my expectations. I had hoped and dreamed of it and now it's happened. I'm grateful."

Miss Anderson herself said simply, "we thank the Lord."

At intermission time, she said she was neither tired nor frightened. "Everyone has made me feel so much at home. So I wasn't in the least frightened — just excited. Everyone here at the Metropolitan, from the moment the contract was signed till now has given me every encouragement."

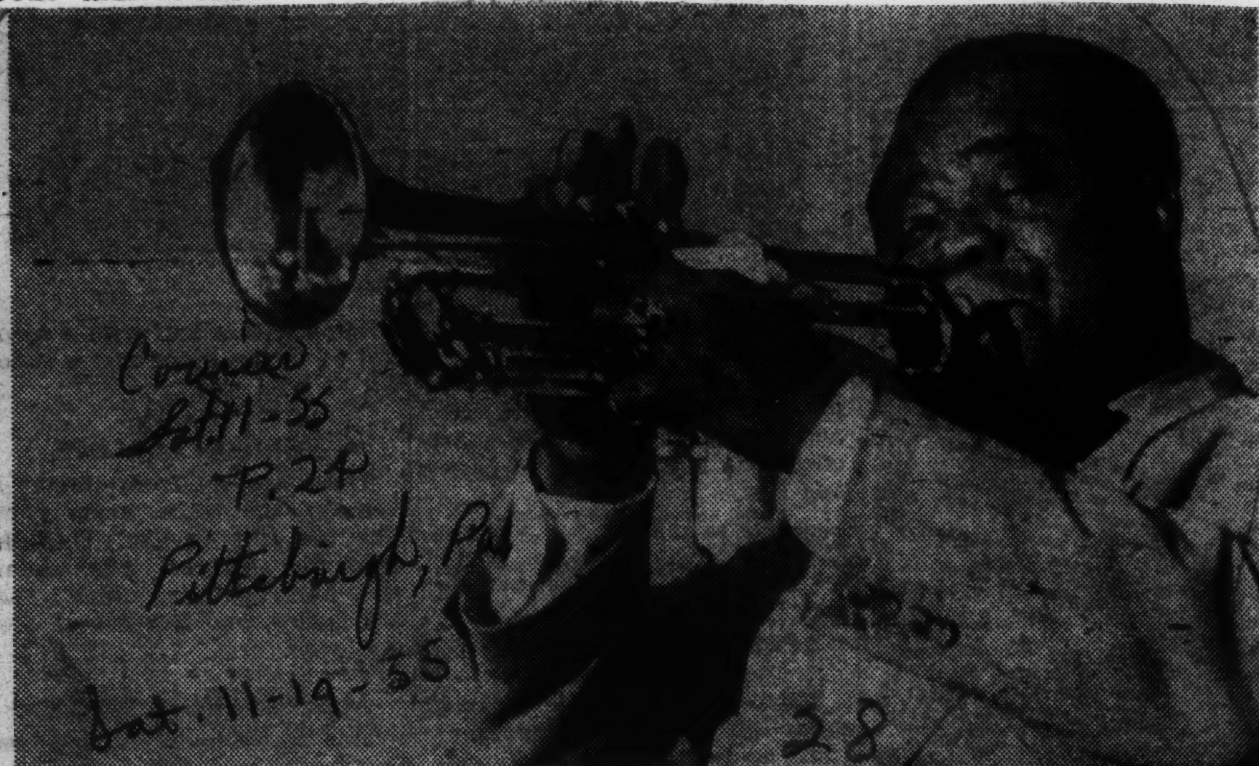
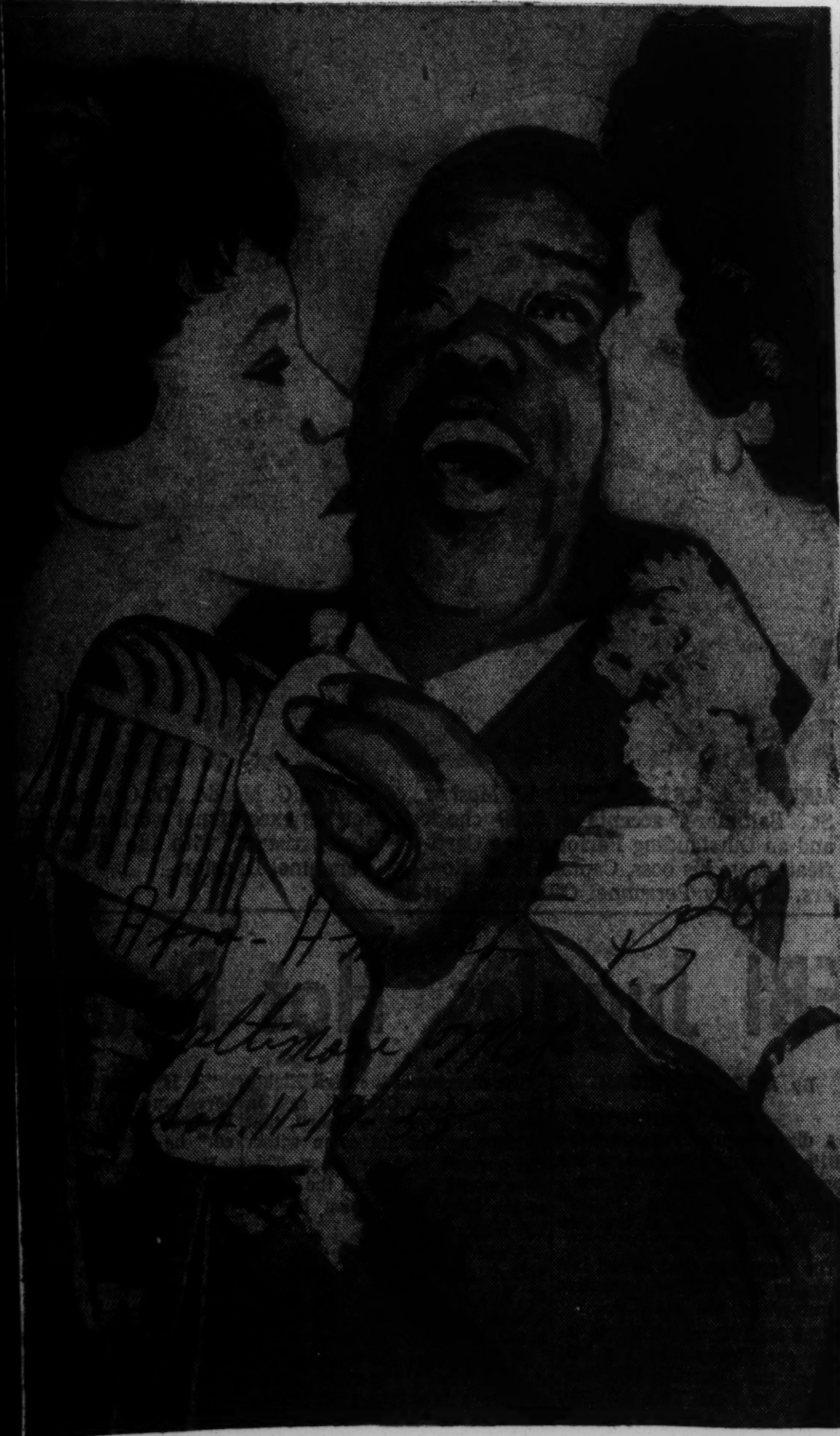


Miss Anderson Sparkles

with the Metropolitan Opera Company in the role of Ulrica, the sorceress.

Marian Anderson, noted contralto, makes her sensational debut

in Verdi's "The Masked Ball." She is shown singing her warning of death to the Earl of Warwick as the townspeople listen.—Layne Photo.



The Great One—Louis Armstrong created a sensation with his music at Geneva taking the spotlight off of the world conference. In New York the Mayor is being asked to honor him with a ticker tape parade. They say he's out-diplomating the diplomats abroad.

When the Cats H.A. - H.A. go marching in...

GENEVA, Switzerland—Louis (Satchmo) Armstrong, with his trumpet, is the number one attraction in Europe.

It's preposterous and almost unbelievable.

Cash customers were turned away in droves Saturday night, because Victoria Hall wouldn't accommodate the crowd that wanted to "dig" Ol' Satch doing tricks with a trumpet.

Disappointed customers were not Swiss "hep cats," but sober adults willing to pay \$4 for a close-up of Louis's six-piece jazz band giving Dixie-land music for all of Europe.

THERE ARE 50 members in a five class at Oxford University in England and there are only ten learning the ballet.

Jive sessions held Saturday mornings are not in the official

university curriculum—not yet anyway—but they have been approved by the authorities.

Said one spectator: "When I first heard this so-called jungle music, I found it monotonous and dreary but seemingly harmless; but slowly I noticed that the sheer repetitive nature of the music was having an hypnotic effect on the spectators."

"You can imagine it—right in the aisle the shuffling man turning a girl's head, the girl playing dizzy tricks with whatever sense of balance she had when she started."

"You think I'm exaggerating. You should see them jivers when Satchmo's crazy music bites them badly."

As for Louis Satchmo Armstrong, himself, he said he thinks the Russians "will want to be in that number when the Cats go marching in" and he is just the man to lead them.

Satchmo In Russia

Louis (Satchmo) Armstrong's ambition to take Dixie and jazz to Russia is loaded with possibilities.

Satchmo got his start playing his horn at fairs back in New Orleans long ago. He was, in fact, generally regarded as one of the hottest send-off artists in town. Two of the favorite dirges of that day have since become jazz classics, thanks largely to Armstrong: *When The Saints Go Marching In*, and *Didn't He Ramble*.

Imagine the propaganda possibilities if Satchmo could give out with these numbers at the tombs of Stalin and Lenin.

Satchmo ill, Afr-American so overseas Sat. 12-17-55 sked sliced

PARIS — Illness of trumpeter Louis Armstrong here last week forced a decision to cancel out some of the famed musician's dates on the current overseas junket. Satchmo was stricken during his appearance at L'Olympie Theatre here and, although he will finish his three-week stand here, the protracted tour will be cut down considerably. Some of the cancellations will

involve scheduled engagements behind the Iron Curtain. Armstrong has signed for the Metro Goldwyn Mayer film, "High Society," and he therefore is compelled to be back in the United States in time to start the Hollywood shooting, slated to begin in early February.



Goodwill Man—Jazz trumpeter Louis Armstrong reacts with becoming modesty during a television interview with Edward R. Murrow which was part of CBS-TV's "See It Now" show last week. With camera, "See It Now" followed "Satchmo" through the capitals of Europe to document his spectacular popularity as a "good-will ambassador."

Our Neglect of It Puzzles Europe

By FELIX BELAIR, JR.
New York Times Service

Geneva, Nov. 6.—America's secret weapon is a blue note in a minor key. Right now its most effective ambassador is Louis "Satchmo" Armstrong. A telling propaganda line is the hopped-up tempo of a Dixieland band heard on the Voice of America in far-off Tangier.

This is not a pipe dream from a back-room jam session. It is the studied conclusion of a handful of thoughtful Americans from Moscow to Madrid.

Customers Turned Away

Somewhere in the official files of one of Washington's myriad agencies all this has been spelled out. Because nothing has been done about it, more than one observant American traveling the Continent has remarked, "We don't know our own strength."

Cash customers were turned away in droves last night because Victoria Hall here could not accommodate the crowd that wanted to hear "Ol' Satchmo" do tricks with his muted trumpet. The disappointed customers were not Swiss "hepcats" but sober adults willing to pay almost \$2 each to hear musical individuality.

All Europe now seems to find American jazz as necessary as the seasons. But Europeans don't bounce to the syncopated rhythms of Stan Kenton or Duke Ellington or the still popular recordings of Benny Goodman's quartet. They can swing and sway with Sammy Kaye, but for the most part they find in jazz a subject for serious study.

Long-Haired Approach

Theirs is what most Americans would call a "long-haired approach." They like to contemplate it, dissect it, take it apart to see what makes it what it is.

They like to ponder the strength of its individuality and speculate on the qualities that differentiate it from the folk music of any other country.

This is not to suggest that Europe has turned its back on the symphony and classical composition. Far from it. Wilhelm Backhaus was a sellout here last week with Beethoven's Piano Concerto in C Minor. But not even Walter Gieseking could

have caused the recent Hamburg rioting by those turned away when they pulled in a standing-room-only sign from a jazz concert.

Customers 'Wreck The Joint'

It was the same in Paris a few days later when Sidney Bechet and his soprano saxophone drew 15,000 Frenchmen to demand equality of opportunity to share 3,000 seats. Not to be deprived of their chance to demonstrate enthusiasm for his individual artistry, the unseated majority "wrecked the joint," just as the Germans did at Hamburg.

The popularity of jazz and the market for it is a phenomenon that strikes Americans returned to the Continent after a long absence. Men actually have risked their lives to smuggle recordings of it behind the Iron Curtain and by methods that the profit motive cannot explain.

'A Way of Life'

A German Swiss of Zurich may have come closest to the explanation the other day after he heard Hoagy Carmichael's "Stardust" from the keyboard of Art Tatum.

"Jazz is not just an art," he said. "It is a way of life."

Whatever the essence of the matter, the remark helps explain why the police states gave up the attempt to outlaw jazz as the product of a decadent capitalist nation. In the satellite countries particularly, authorities learned the hard way that

it was only the promise of a ragtime band later on that kept the radios turned to their Communist preachments.

Something of the same strength of musical Americana caused unhibited Moscow children to ask visiting American newsmen a year ago what they knew of Bing Crosby and Frank Sinatra.

More ponderous explanations of the attraction of American jazz are available from those in Europe who have given it a lot of thought. One is that the contest between musical discipline and individual expression it entails comes close to symbolizing the conditions under which people of the Atomic Age live.

Individuality Appreciated

Whatever the exactions of musical discipline, there can be

little question of the appreciation throughout Europe of the individuality of expression involved. Thus it is not surprising to switch on a radio and hear a jazz band doing a syncopated adaptation of the Cesar Franck symphony.

"Jazz International," a program of the Armed Forces Network, and "Night Train," another network feature from Western Germany, are as familiar throughout the Continent as the Ed Sullivan show is to American viewers. Probably the greatest American cultural triumph of modern times was enjoyed by the traveling "Porgy and Bess," the American folk opera, which now goes to Moscow.

Europeans Puzzled

What many thoughtful Europeans cannot understand is why the United States Government, with all the money it spends for so-called propaganda to promote democracy, does not use more of it to subsidize the continental travels of leading exponents of jazz.

American jazz has become a universal language. It knows no national boundaries, but everybody knows where it comes from, and where to look for more. Individual Americans will continue to pack them in. The reasons are clear.

U. S. Symphonies Well-Liked

The New York Philharmonic-Symphony, London's Symphony, and the Boston Pops are no strangers to any European capital. They are appreciated for their versatility as much as for their faithful renditions of the classics associated with European composers over the centuries.

There is not a wide difference between the best symphony orchestras of the United States and Europe—not where the masses of the people are concerned.

But nobody plays jazz like an American.

That is why Europeans are puzzled when a famous exponent of the art goes unnoticed by the official representatives of American life in Europe, whether in embassies or legations or consulates.

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'Satchmo' Ponders

Preaching Gospel Of Jazz In Russia

Geneva, Nov. 6 (AP)—Louis Armstrong, the hot-trumpet player, said today he is thinking of going to Russia to preach the gospel of American jazz.

"Yes sir," said "Satchmo." "I believe I could warm up them cats. They ain't so cold but what we could bruise them with the happy music."

Satchmo said playing Dixieland for the Russians is more than a late-autumn dream—the Russians have expressed an interest in it.

"We got the idea on the fire," he said, "and before we finish up here on the Continent we may have this Russian sleigh ride fixed up."

Satchmo Seeks To Sell His Jazz To Ice Cold Cats

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Told that the Big Four foreign ministers were discussing broadening cultural contacts between East and West, the 55-year-old horn player par excellence said:

"Well, I don't know just how tight we fit in under culture, but I figure our little ol' two-beat music might make them Russian cats thaw out a little."

Asked if he thought the Russians knew what jazz is, Armstrong replied:

"Why, man, I ain't sure myself."

Satchmo hit Geneva Saturday night with a six-piece band which is touring Europe. He

drew more people to the city's staid Victoria Hall than the foreign ministers have attracted in 10 days of deliberation.

Strong on such subjects as jazz, reducing diets and happiness, Armstrong admitted he's weak on international affairs. When someone told him the four foreign ministers were in session in Geneva, he said:

"Well, I ain't heard a four-piece band in a long time. I'd like to dig 'em."

Satchmo Wants to Set Fire Under Soviet 'Cats'

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"What they trying to do here?"

"Unify Germany, build up European security, improve East-West contacts and reach an agreement on disarmament, if possible," he was told.

"Unify Germany?" exclaimed Louis. "Why, man, we've already unified it. We came through Germany playing this ol' happy music, and if them Germans wasn't unified, then this ain't ol' Satchmo talking to you."

BRUISE THEM WITH HORN

Satchmo Sure Jazz Constitution Can Thaw Red Cats

Mon. 11-7-55

By EDDY GILMORE

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Louis Armstrong Inaudible, German Fans Break Up Hall

HAMBURG, Germany, Oct. 16

(A)—Seven thousand outraged hot jazz fans rioted at a Louis Armstrong concert last night because they could not hear. They caused \$2,000 damage before police could subdue them.

The trouble began when the amplifying system in Ernst Merck Hall went dead. Many in the sell-out crowd found some of the phrases offered by "Satchmo" and his band had become inaudible. Screaming "we want our money back," they began breaking up the furnishings. Charlegs and cushions were hurled at the stage. The American musicians scurried to the wings. In all, 350 chairs were destroyed. A grand piano and other musical instruments were damaged.

After a police squad cleared the hall, thousands gathered in the street. They dispersed when

police threatened to use fire hoses against them. Twenty-three were hauled off to jail.

Mr. Armstrong, a popular performer in Germany, shook his head sadly. "I am sorry it ended that way," he said. "That defective loudspeaker system spoiled my own pleasure, too."

Mrs. Clara Gunderlack, head of the concert agency which sponsored Mr. Armstrong, blamed "undisciplined elements" for the disorder. "But to show our good will, we have scheduled another concert here tonight," she said.

SATCHMO HOPES TO WARM BEDS WITH HOT MUSIC

Mon. 11-7-55
Already It Has Unified Germans, He Says

GENEVA, Switzerland, Nov. 6 (A)—Louis Armstrong, the hot trumpet player, said today he is thinking of going to Rus-

Soviet Seen Barring Visit By Satchmo

Mon. 11-12-55

American officials said yesterday it was doubtful jazz king Louis Armstrong would have a chance to, as he put it, "bruise the Russian cats with the happy music."



Armstrong

some time.

Goodnight officials here said that would be a wonderful idea under East-West impulses lately to have a freer exchange of artists and scientists. But they said the Russians probably will say no to Armstrong.

They gave these reasons: Jazz is still generally considered decadent in Russia, although Satchmo's trumpet is not unknown because of a thriving black market in jazz records. Further, jazz is blamed as a contributing factor toward "hooliganism," the Russian term for what Americans call juvenile delinquency.

sia to preach the gospel of American jazz.

"Yes sir," said Satchmo, "I believe I could warm up them cats. They ain't so cold but what we couldn't bruise them with the happy music."

Satchmo said playing Dixieland music for the Russians was more than a late autumn dream—that the Russians have expressed an interest in it.

"On the Fire"

"We got the idea on the fire," he confided, "and before we finish up here on the continent we may have this Russian sleigh ride fixed up."

Told that the four foreign ministers here were discussing broadening cultural contacts between Eastern and Western nations, Armstrong said:

"Well, I don't know just how tight we fit in under cul-

ture, but I figure out little ol' two-beat music might make them Russian cats thaw out a little."

Asked if he thought the Russians knew what jazz is, Armstrong replied:

"Why, man, I ain't sure myself."

No Help to a Lady

An American society woman once asked Armstrong for a definition of jazz.

"Lady," he replied, "if you got to ask you'll never know."

Satchmo hit Geneva last night with a six piece band which is touring Europe. He drew more people to Victoria hall than the foreign ministers have attracted in 10 days.

Strong on such subjects as jazz, reducing diets, and happiness, Armstrong admitted he's weak on international affairs.

When someone told him the four foreign ministers were in session in Geneva, he said:

"Well, I ain't heard a four pice band in a long time. I'd like to dig 'em."

Already Unified

A friend explained the four foreign ministers were not a jazz band, but John Foster Dulles, V. M. Molotov, Antoine Pinay, and Harold Macmillan.

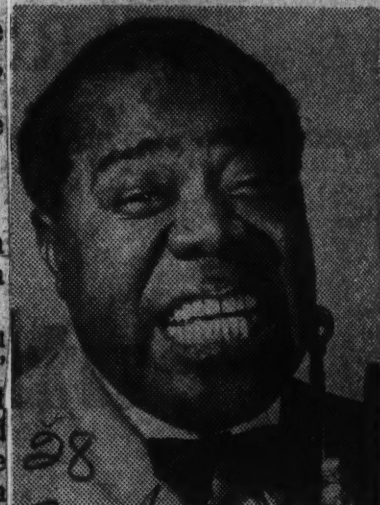
"What they trying to do here?" asked Satchmo.

"Unify Germany, build up European security, improve east-west contacts, and reach an agreement on disarmament, if possible."

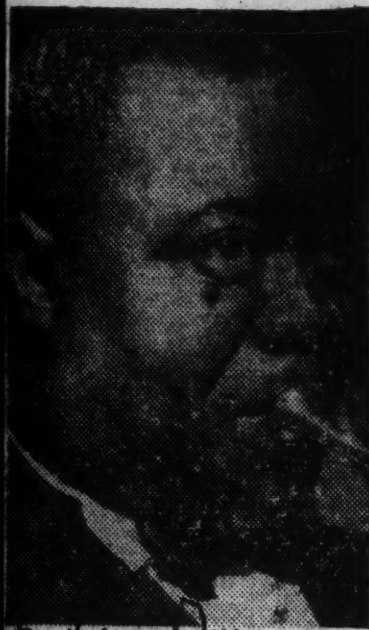
"Unify Germany?" exclaimed Louis, "why, man, we've already unified it. We came thru Germany playing this ol' happy music, and if them Germans wasn't unified, then this ain't ol' Satchmo talking to you."

Peace Envoy

(Story in adjoining column)



28
Does Armstrong, who is considering trip to Russia, to preach the gospel of American jazz?



post and times
Tonight's Satchmo
Louis Armstrong, the one and only Satchmo, Paris honors with Bobby Hackett, Muggsy Spanier and Woody Herman in the "American Jazz Festival" tonight, Tuesday and Wednesday at Rich Grand Park's Carter Barron Amphitheater.

Louis Armstrong's European Tour May Be Greatest

Courier P 15
Pittsburgh Pa.
Sat. 10-15-55

OSLO, Norway—If what happened here last week is any yardstick, Louis Armstrong and his All-Stars' sixteen-weeks' tour of Europe will be his greatest over here. Coming here for the first concert on his ninth annual tour the great jazz star was riotously greeted by some 2,000 teen-age fans who tried to beat their way into a newspaper office to buy tickets for his initial concert.

The cool jam got out of hand on election day, while as the Associated Press reported, those crazy mixed up adults were out voting. Lining up along Akersgata, the town's newspaper street, waiting for the newspaper Dagbladet to start the sale of tickets, the more than 2,000 kids horsed around and blocked the doorway of other newspapers keeping out reporters and others concerned with the election.

In an effort to clear up the situation, a janitor of the newspaper Aftenposten brought out the water hose. Man, then things really started happening. Girls screamed, boys punched and the cops came only to have the fans united against them. After the tide had ebbed, windows were smashed, the street was rivered with water and tons of sodden newspapers, and several youngsters were carted off to the jug.

News week
Mike Fright: Gravel-voiced Louis (Satchmo) Armstrong, a veteran of rough and tumble jam sessions since his days as a trumpet player in New Orleans' Storyville back in 1917, found a Hamburg, Germany, audience of 7,000 jazz fans too much for him. Armstrong's trumpet rang out loud and clear, but when the loudspeaker system broke down the crowd screamed "we want our money back," hurled cushions at the stage, smashed 350 chairs, and subsided only when police riot squads threatened to use fire hoses. "I am sorry it ended that way," Satchmo rasped. "It spoiled my pleasure too."

Negro Favors For White Folks

Advertiser
March 10-15-55
The Negro Magazine Ebony

WHEN Louis Armstrong took young Gary Crosby under his trumpeting wing, some Negroes shook their heads, wondered: "With all the promising Negro youngsters who need a musical break, why did the mighty maestro choose, as his protege, a towhead born with a silver spoon, heir to a golden throat?" When the late Pearl C. Anderson gifted the Dallas Community Chest Trust fund with several blocks of downtown property worth over \$200,000, more than one brother gasped: "Why give all that wealth to the white folks?" When Michigan's Congressman Charles Diggs Jr. named, as his first military academy appointee, white Thomas Jozwiak, there were those who said: "Ain't that a shame!"

All three of these famous Americans have contributed unstintingly to the welfare of the Negro. In addition, they have succeeded, as few of us have, in rising above the narrow confines of color. When any Negro is big enough to bestow his favors on deserving persons and causes without regard to race, creed or color, he should be commended for his tolerance. Such deeds should be labeled a blessing instead of a shame.

Racial discrimination is as reprehensible when practiced by Negroes as it is when employed by whites. And the Golden Rule works both ways. Like many Negroes, Mrs. Anderson, Louis Armstrong and Congressman Diggs owe much of their success to white people. By virtue of their positions they have a moral obligation to society in general.

Granted, the white majority has done the Negro wrong, is responsible for much of his inferior status in society. But even though restrictions are placed upon the Negro, it profits no one to retaliate in kind. Two wrongs make nobody right. Negroes should be proud that there are members of their race who abide by the Christian principle of doing unto others as they would that others should do unto them.

United States Has Secret Sonic Weapon—Jazz

Times
**Europe Falls Captive
as Crowds Riot to
Hear Dixieland**

By FELIX BELAIR Jr.
Special to The New York Times.

GENEVA, Nov. 5—America's secret weapon is a blue note in a minor key. Right now its most effective ambassador is Louis (Satchmo) Armstrong. A telling propaganda line is the hopped-up tempo of a Dixieland band heard on the Voice of America in far-off Tangier.

This is not a pipedream from a backroom jam session. It is the studied conclusion of a handful of thoughtful Americans from Moscow to Madrid.

Somewhere in the official files of one of Washington's myriad agencies all this has been spelled out. Because nothing has been done about it, more than one observant American traveling the Continent has remarked "We don't know our own strength."

Cash customers were turned away in droves tonight because Victoria Hall here could not accommodate the crowd that wanted to head "Ole Satchmo" do tricks with his trumpet. The disappointed customers were not Swiss "hep cats" but sober adults willing to pay almost \$4 to hear musical individuality.

All Europe now seems to find American jazz as necessary as the seasons. Yet Europeans don't bounce to the syncopated rhythm of Stan Kenton or Duke Ellington and their bands or the still popular recordings of Benny Goodman's quartet. They can swing and sway with Sammy Kaye, but for the most part they find in jazz a subject for serious study.

Theirs is what most Americans would call a "long-haired approach." They like to contemplate it, dissect it, take it apart

But Vast Propaganda Value Is a Secret to Washington, Too

to see what makes it what it is. They like to ponder the

strength of its individuality and speculate on the qualities that differentiate it from the folk music of any other country. Somewhere along the line they get curious about the kind of people that first contrived it.

This is not to suggest that Europe has turned its back on the symphony and classical composition. Far from it. Wilhelm Backhaus was a sellout here last week with Beethoven's Piano Concerto in C Minor. But not even Walter Gieseking could have caused the recent Hamburg rioting by those turned away when they pulled in the Standing Room Only sign.

It was the same in Paris a few days later when Sidney Bechet and his soprano saxophone drew 15,000 Frenchmen to demand equality of opportunity to share 3,000 seats. Not to be deprived of their chance to demonstrate enthusiasm for his individual artistry, the unseated majority "wrecked the joint," just as the Germans did at Hamburg.

The popularity of jazz and the market for it is a phenomenon that strikes Americans returned to the continent after a long absence. Men actually have risked their lives to smuggle recordings of it behind the Iron Curtain and by methods that the profit motive cannot explain.

A German Swiss of Zurich came closest to the explanation the other day after he had heard Hoagy Carmichael's "Stardust" from the keyboard of Art Tatum.

"Jazz is not just an art," he said. "It is a way of life."

Whatever the essence of the matter, the remark helps explain why the police states give up the attempt to outlaw jazz as the product of a decadent capitalist nation. In the satellite countries particularly, authorities learned the hard way that it was only the promise of a ragtime band later on that kept the radios tuned to their Communist preachments.

Something of the same strength of musical Americana caused uninhibited Moscow children to ask visiting American news men a year ago what they knew of Bing Crosby and Frank Sinatra.

More ponderous explanations of the attraction of American jazz are available from those in Europe who have given it a lot

of thought. One is that the contest between musical discipline and individual expression it entails comes close to symbolizing the conditions under which people of the atomic age live.

Jazz Specialists on Radio

Whatever the exactions of musical discipline, there can be little question of the appreciation throughout Europe of the individuality of expression involved. Thus, it is not surprising to switch on a radio and hear a jazz band doing a syncopated adaptation of the Cesar Franck symphony or a piece of sacred music heard as written only at the Christmas season.

Tiny Switzerland boasts about a hundred amateur jazz bands, and about sixty of these specialize in the Dixieland variety. The radio station of every good-sized city has its "jazz specialist."

The biggest movie house in Zurich, like all others, was closed last Sunday, but it was packed before noon by the promise of a seven-piece Negro orchestra whose repertoire included "Muskrat Ramble," "High Society," "When the Saints Go Marching In" and "Royal Garden Blues."

Up the street from the movie house is a record shop. The window display mixes such names as Toscanini, Horowitz, and Heifetz with Art Tatum, Sauter-Finnegan and Lionel Hampton. On a counter near-by can be obtained an album with ten monographic studies of Louis Armstrong—the trumpeter, the singer,

the person. His genealogy, discography, and so on.

A separate record album contains the "Evolution of Duke Ellington" from his first to his latest recordings, with running commentary on the changes in his music as his own personality and that of his musicians evolved over the years.

"Jazz International" a program of the Armed Forces network, and "Night Train," another network feature from Western Germany, is as familiar throughout the continent as the Ed Sullivan show to American televisioners. Probably the greatest American cultural triumph of modern times was the traveling show of "Porgy and Bess," the American folk opera, which now goes to Moscow.

An Unexplained Question

What many thoughtful Europeans cannot understand is why the United States Government, with all the money it spends for so-called propaganda to promote democracy, does not use more of it to subsidize the continental travels of jazz bands and the best exponents of the music.

The average European tour of a musician like Louis Armstrong and his band is about six weeks. On a profit and loss basis he can play only to the biggest audiences. Small houses mean deficits that not even devotees like Satchmo can long endure.

With a small Government subsidy, he might play the smaller intermediate towns and his tour stretched to six months by train instead of six weeks by bus.

American jazz has now become a universal language. It knows no national boundaries, but everybody knows where it comes from and where to look for more. Individual Americans will continue to pack them in and the reasons for this are clear.

The New York Philharmonic-Symphony, London's Symphony and the Boston Pops are no strangers to any European capital. They are appreciated for their versatility as much as for their faithful renditions of the classics associated with European composers over the centuries.

But there is not a wide difference between the best symphony orchestras of the United States and Europe—not where the masses of the people are concerned.

But nobody plays jazz like an American.

That is why Europeans are puzzled when a famous exponent of the art goes unnoticed by the official representatives of American life in Europe, whether embassies or legations or consulates.

Sometimes a private American citizen comes to the rescue with a cocktail party or simply a visit backstage.

But like the still-remembered visit to Vienna of Dick Button, the Olympic figure-skating champion, such unofficial recognition comes only after the rave notices in the newspapers. It is still recalled hereabout that Button was not even given United States commissary privileges or permitted to stay at the Bristol there, then the official American hotel.

Louis (Satchmo) Armstrong: He sounds diplomatic note

28 1955

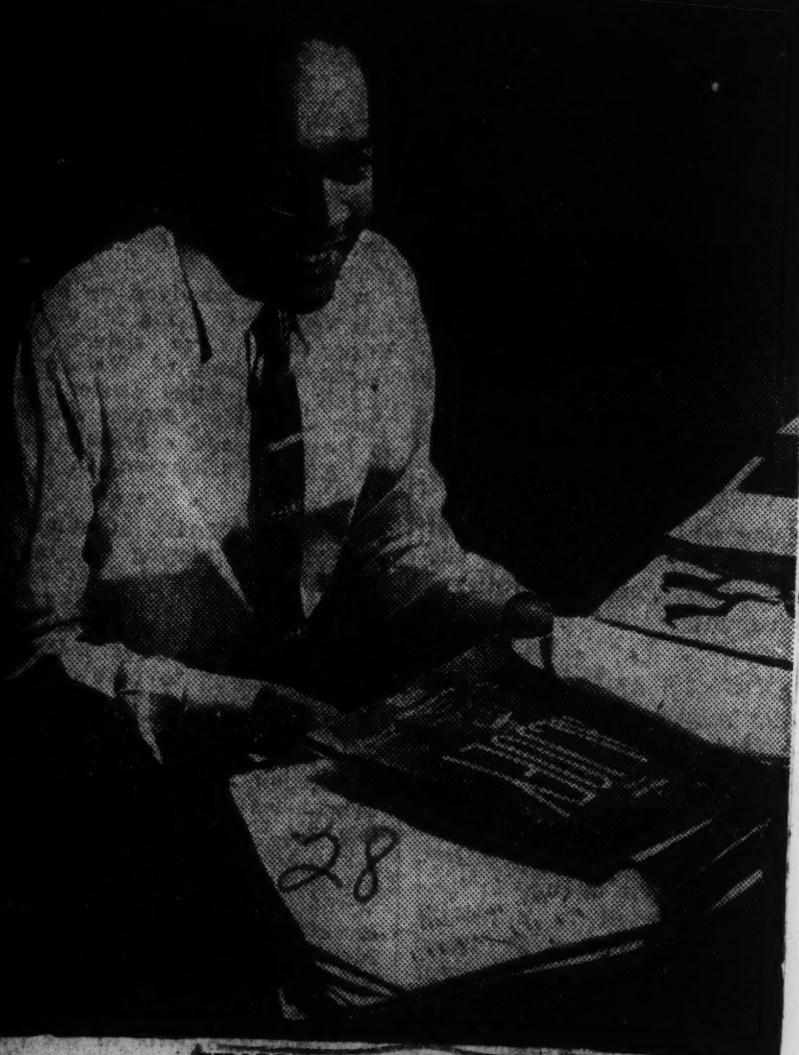
LAVERN BAKER



LAVERN Baker whose "Tweddle Dee," an Atlantic records disc, made the hit parade last week. Two trade magazines listed her tune in the "most played" group.

CHARLES W. BASKERVILLE

duct the Montclair High School spiritual choir for three of his high school years. Baskerville was the accompanist for the Passaic (N. J.) Choral Society for four years.



CHARLES W. BASKERVILLE
Scoring With Music Comedies

Karamu Director Winning Praises For Musicals

CLEVELAND, Ohio — Charles W. Baskerville of Montclair, N. J., is the nation's only Negro music director of musical comedy productions. He is one of the few music directors with a record of having conducted 35 to 50 performances of each of six top Broadway shows.

He also directs modern operas and children's musicals. In two years at Cleveland's famous Karamu Theatre, Baskerville has received complimentary reviews for successful shows. His talent for putting shows together in a short time has brought demands for his services from numerous Cleveland business and social groups.

AMONG THE shows he has done are: "Kiss Me Kate," "Pal Joey," "On the Town," "Allegro" and "Out of This World." Marc Blitzstein paid compliments to Baskerville after seeing the Karamu production of his music-drama, "The Three Penny Opera." George Antheil was thrilled by performances of his modern opera Volpone.

After graduating from the Montclair high school with honors, Baskerville studied at Morgan State College, Baltimore, then earned his degree in music at Howard University. During his college career he directed the Omega Psi Phi choral ensemble. His vocal music experiences date back to his junior high school days when he served as organist-choirmaster at a Montclair Church. He was selected to con-

7-16-55

Exponent of Big Band Jazz Style Is Heard in a New LP Arrival

By JOHN S. WILSON

COUNT BASIE has reached such a lofty position of eminence and influence in the jazz world that the release of almost every LP by his band is accompanied by at least one by some other group playing quite differently and with attribution, in the Basie manner. Basie's latest disk, *Basie (Claf)*, is flanked by two such releases, *The Natural Seven* (Victor) by a group led by Al Cohn, and *Jumpin' at the Woodside* (Columbia), a Buck Clayton jam session.

The Basie band, widely held to be the best big jazz band currently operating, has been rather colorless in its recent recorded performances, but on this disk it shows through. Unfortunately, the band is saddled with dreadful engineering, which makes some of the selections almost unlistenable. But even this cannot completely dim the skill and excitement of *Two Franks*, a fast and inventive saxophone duet, or the easy swing of Basie's piano, which, happily, makes several advantageous appearances.

Both the Cohn and Clayton disks look back to the style of Basie's early band, with its emphasis on light, propulsive solos over an insistent rhythm section. Cohn's group makes a delightful excursion into this realm, catching the Basie spirit without resorting to direct imitation. The presence of two Basie men, Freddie Greene, guitarist, and Joe Newman, trumpet, is an enormous help, while Nat Pierce is an effective stand-in for Basie on piano and Cohn's saxophone flows along in a line reminiscent of Lester Young. In a sense, these are the best Basie performances recorded in a long time.

Jam Session

The Buck Clayton collection is another in the series of extended jam sessions he has recorded for Columbia. In this case, the selections—*Rock-a-Bye Basie*, *Jumpin' at the Woodside*, *Blue and Sentimental* and *Broadway*

—are more susceptible to draw-out variations than some of the tunes he has tackled on earlier disks, but the over-all quality of the playing is erratic. Three different groups contribute to the proceedings, with Woody Herman, Coleman Hawkins, Ruby Braff and Buddy Tate among the contributors along with the ubiquitous Freddie Greene and Joe Newman.

The four tunes played by Clayton's groups were all favorites of the Basie band. Similarly, Eddie Condon's house band has reworked some of the tunes associated with Bix Beiderbecke on *Bixieland* (Columbia). The disk includes a few of the inevitable Dixieland standards—*At the Jazz Band Ball*, *Fidgety Feet*, *Jazz Me Blues*—along with two of Beiderbecke's famous specialties, *Singin' the Blues* and *I'm Comin', Virginia*, and some less famous things that he recorded.

Spirited Playing

They are attacked by the Condonites with their customary éclat. In addition to the known joys of Wild Bill Davison's barking cornet, Cutty Cutshall's muscular trombone and Ed Hall's rich, riding clarinet, Dick Carey introduces a new note by swinging gracefully on the alto horn, and Pete Pesci's trumpet lends an aptly pretty tone. It is too bad that Beiderbecke never played with as good a band as this one.

Billie Holiday is the subject of still another tribute in this vein, *Holiday in Braff* (Bethlehem), a 10-inch disk on which Ruby Braff leads a small group through some tunes favored by Miss Holiday. Braff has a relaxed open-horn manner which is well suited to the easy beat of such numbers as *Foolin' Myself*, *Easy Living* and *You're a Lucky Guy* and the arrangements provided by Bob Wilber add to this feeling by concentrating on a four-man saxophone section,

which catches the smooth, effortless swing that once characterized Benny Goodman's reed section.

The current jazz disks are not all retrospective, however. New things keep turning up. One of the more fascinating is the appearance of a harmonica player, Jean (Toots) Thielemans, who may well give legitimate stature in the jazz world to his instrument. Thielemans, who also plays guitar, has been with George Shearing's Quintet for the last two years, but he gets his first opportunity to appear in the spotlight on his own terms on *The Sound* (Columbia).

Working with three different groups—one featuring four trombones, another with four reeds and the third a basic rhythm section—he shows both a rich and tasteful jazz imagination and, considering his instrument, an unusual expansiveness. He has chosen substantial tunes, too—*On the Alamo*, *Don't Be That Way*, *So Rare* and *Sophisticated Lady* are among the pieces that he plays.

Long Suite

Perez Prado, the mambo maestro, has gone beyond the strict limitations of his usual style to write a lengthy *Voodoo Suite* (Victor) that traces the relationship between African rhythms, American jazz and the mambo. Prado's band has been augmented by some West Coast jazzmen for the occasion and the two groups stir up some excitingly accented moments, particularly when the American jazz musicians are riding along over Prado's superb rhythm section. Prado has developed the idea for his suite with intelligence, humor and a good measure of taste, although some sections suffer from overextension. On the whole, however, this is one of the more rational and successful ventures into jazz composition. On the overside, Prado gives a mambo beat to six hardy perennials of American jazz—*Stompin' at the Savoy*, *In the Mood*, *Jumpin' at the Woodside*, etc.—with little benefit to either the mambo or the hardy American perennials.

New Tangent

Another jazzman who is off

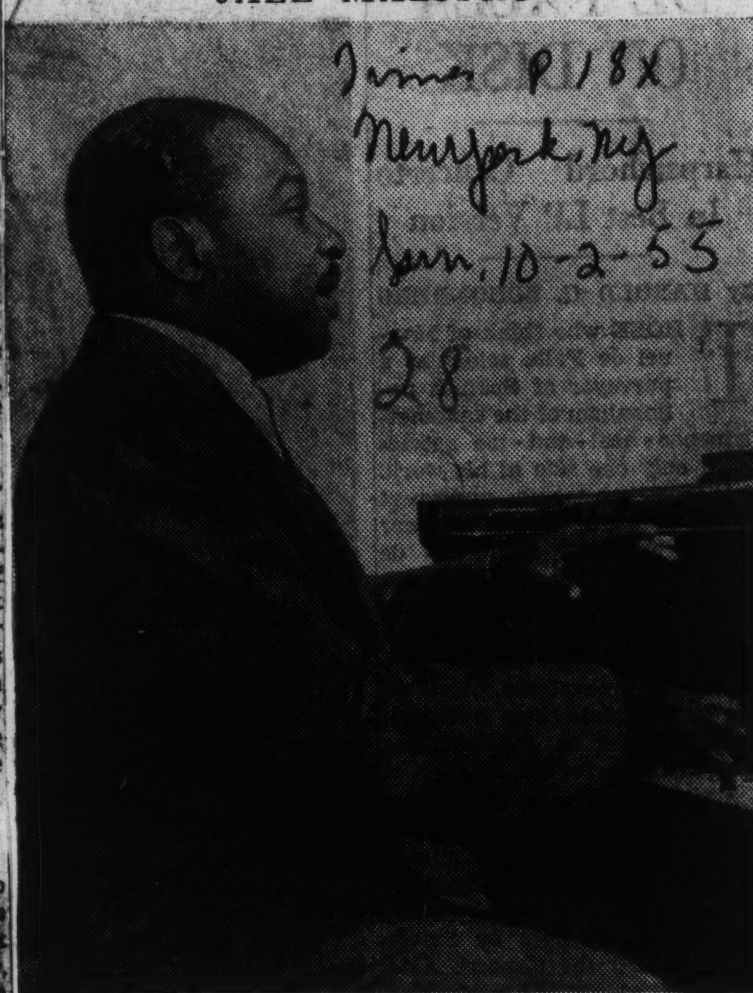
on a new tangent is Sidney Bechet, the piquant New Orleans soprano saxophonist. He has written the score for a bizarre ballet called *The Night Is a Sorceress* (London International), performed on a 10-inch disk by a symphony orchestra conducted by Jacques Bazire with Bechet as soloist. Essentially, Bechet has written two themes: a simple melody for strings and a rather stark blues for himself. Pleasant as both these themes are, they are simply repeated, instead of being developed in the course of the ballet, with consequent monotony.

The film, *"Pete Kelly's Blues,"* which deals with a small jazz band in the Twenties, has spawned a rash of disks made up of the well-aged popular tunes that spice the picture. Both Victor and Columbia have issued disks titled *Pete Kelly's Blues*, and on both a small band led by Matty Matlock, which is heard in the movie, plays almost exactly the same tunes.

Participants

Matlock, the onetime Bob Crosby clarinetist, has some able associates, particularly Dick Cathcart, cornetist; Eddie Miller, saxophonist; and George Van Eps, guitarist, and they play with impartial skill for both Columbia and Victor. If there is an advantage, Victor has it, partly because Matlock and company achieved an engaging, after-hours quality on that session and partly because four of the selections on the Columbia disk are played by Ray Heindorf's able but far less interesting studio band. The tunes include *Sugar*, *Breezin' Along with the Breeze*, *Somebody Loves Me*, *Bye Bye Blackbird* and others of that vintage.

JAZZ MAESTRO



Count Basie, who leads his group in new LP collection.

BASIE AND HIS BOYS

Singer Boatwright On Met Opera Auditions

NEW YORK — Elena Corace, dramatic soprano of New York and Minnesota, and McHenry Boatwright, Boston, Mass., baritone, appeared on THE METROPOLITAN OPERA AUDITIONS OF THE AIR Monday Jan. 17, over the ABC Radio Network.

Ignace, Starsogel of the Metropolitan Opera, was the guest CONDUCTOR. Milton Cross acts as host for the series.

Miss Corace, formerly of Minneapolis, Minn., is a graduate of the University of Minnesota. She has appeared with the Tolbia Opera Show Case in South Hampton, N. I., the Accademia Musicale Alessandrina and Associazione Italiana Santa Cecilia, both in Rome, and a number of professional opera companies.

2-TIME AWARD WINNER

Mr. Boatwright has been twice winner of the Marian Anderson Award, first in 1953 and again an honorary award in 1954. He holds two Bachelor of Music degrees from the New England Conservatory of Music, in 1950 for the piano and in 1954 for voice. Boatwright has appeared with the New England Opera Theatre and the Tanglewood opera group with Boris Goldovsky, Chicago Theatre of the Air, Carnegie Hall in an all-Gershwin concert, and with the Boston Pops and Boston Symphony orchestras.

He also was a winner in the Chicagoland Festival, named the "best singer of 1953," which resulted in his appearance on "Toast of the Town."

Singers on program are selected from competitors from throughout the country in an annual search to aid outstanding new talent.

Nashville singer in London debut

LONDON (AP) — J. Robert Bradley, bass-baritone of Nashville, Tenn., will make his London debut July 17, at the Royal Festival Hall.

Bradley, who for many years was assistant music director of the National Baptist Convention and the National Sunday School and BTU Congress, says that the date was set to coincide with the meeting of the Baptist World Alliance in London July 16-22.

In England since 1952, Bradley has studied under Roy Henderson and Frank Titterton. He had previously studied under Edith Walker of New York, who also taught Marian Anderson. His accompanist at the London debut will be the famous Gerald Moore.

Memphis Singer With Billy Graham Abroad To Team With Mahalia Next

By EDWARD SCOBIE

LONDON — After having spent three years in Britain and Europe, the Memphis-born 35-year-old Negro baritone Robert Bradley has returned to America to join Dr. Billy Graham during his preaching campaign in the nation's capital for three weeks. Bradley's last public appearance in London was also with Billy Graham at the Arsenal Stadium when he sang "It's me O Lord Standing in need of Prayer" to an audience of over 20,000.

At the end of his Washington crusade, Robert Bradley will make a nationwide tour which will last for six months. Under the sponsorship of 5,000 Baptist churches he will sing in Boston, Philadelphia, Memphis, Nashville, Little Rock, Pittsburgh, Palm Beach, Miami, and Chicago where he will be appearing with Mahalia Jackson, then, he will return to London for a recital, and follow on to Norway to fulfill engagements lasting for seven months.

In Europe, the young Baptist singer, turned down a big contract rather than sing blues in a London night club and jeopardise

twenty-five years with religion and church people. Last year on May 17 he was presented to the King of Norway on the anniversary of his country's liberation from the hands of the Nazis. At Claridges hotel in Mayfair he sang for Crown Princess Marie Louise, granddaughter of Queen Victoria, and the Duchess of Kent. One of his most successful recitals was at Westminster Cathedral; and when Dr. Billy Graham took sick and could not attend the World's Council of Young People in Brazil, Bradley deputized for him. He sang in churches, conference platforms, on the radio, and concert halls, with great success during his stay in Latin America.

Carol Brice in Concert At Talladega Jan. 24

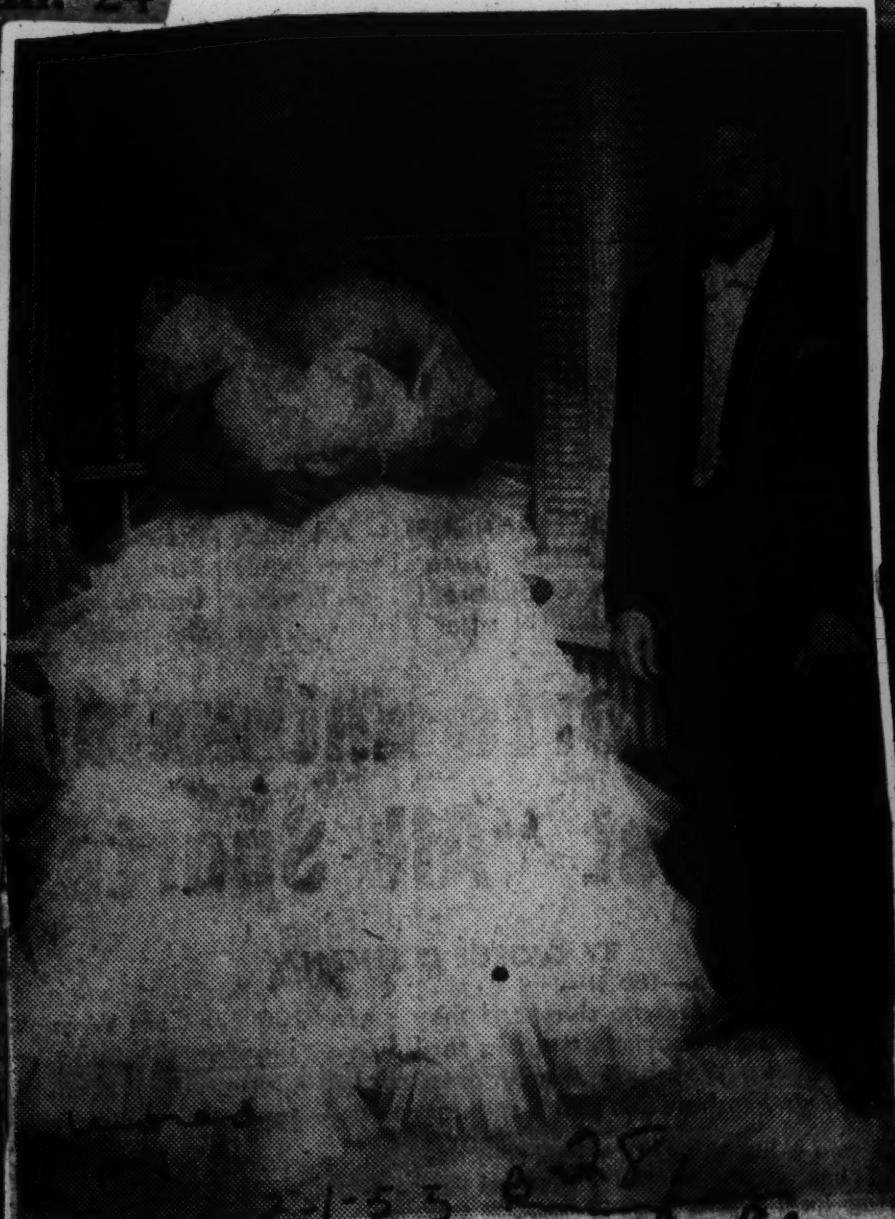
TALLADEGA, Ala. — Carol Brice, internationally famed contralto, will be presented by Talladega College in recital Jan. 24 at 8 P. M. Jonathan Brice, considered one of the best accompanists in the concert field, will accompany his sister at the piano.

Miss Brice, a graduate of Talladega in music, with voice training from Frank Harrison, entered Julliard School of Music on a scholarship which was renewed for five successive years. She has continued voice

study under widely known teachers.

Her first engagement of national importance was as soloist for the third inauguration of Franklin D. Roosevelt in 1937. In 1944 as the first woman to win the coveted Naumburg Award, she was presented in a Town Hall debut.

In her Jan. 24 concert at Talladega College Carol Brice sings a Handel group, a Schubert group, and "Ah, Perfido" (soprano and aria) by Beethoven, African South American songs by Heitor Braga, and, for her closing group, selections from Brahms.



"DOCTOR OF MUSIC" — Carol Brice, noted contralto, (shown above), with her brother, Jonathan Brice, has within the circle of 15 years, received the degrees of Bachelor of Music and honorary Doctor of Humane Letters from her alma mater, Talladega College. President Arthur D. Gray, while awarding Miss Brice the D. H. L. degree, described her as "a singer who has appeared under the batons of famous orchestra leaders in this country; on concert stages across the United States, in Canada, South America and Europe; an acclaimed performer of German lieder; an artist endowed with a remarkable voice, great human understanding, rich generosity and personal dignity." In her response, paying homage to training received at Talladega College, Dr. Brice said "This honor is one of which I must grow worthy." She and her brother, Jonathan, a distinguished accompanist, appeared in concert at the college, January 24, which was acclaimed as "Carol Brice Day."



NOW DOCTOR BRICE — Concert artist Carol Brice pauses at the doorway of the Forest Chapel, Talladega College, following the special convocation at which she was awarded an honorary degree of Doctor of Humane Letters last week. With her are Frank Harrison, voice professor, and President Arthur D. Gray of the college.

Carol Brice Sings At Town Hall

Carol Brice, who had given her first New York recital ten years ago as a Naumburg Award winner, again displayed a notable voice Sunday afternoon in Town Hall. The contralto's generally distinguished program opened with Vivaldi's "Stabat Mater," as arranged by Alfredo Casella, and Buxtehude's "Jubilate Domino"; songs by Hugo Wolf, Beethoven's "Ah, Perfido" and Christmas music of various origins prefaced the first local performance of Irving Mopper's Four Preludes for Voice and Piano with texts by Langston Hughes.

Vocal color and generous volume were impressively exhibited, with a few tonal imperfections, such as occasional thickness in her warm lower notes early in the program, and a departure or two from clarity in imposing top notes. Such drawbacks diminished as the recital advanced. Expressive sincerity was apparent throughout, although she did not seem fully at home in the style of the Vivaldi cantata; in the Wolf group she realized the general emotional vein of each song, but not all the expressive details. The proclamative devotion of "Gesegnet sei" was admirably conveyed. The Christmas group also found her at her best, in tone and communicative understanding; an unaccompanied spiritual, "Po' Lil' Jesus," was particularly notable for the persuasive intimacy as well as the vocal musicianship shown in its interpretation.

Mr. Mopper's short preludes, two quiet and two outspoken, were advantageous for Miss Brice's command of striking contrasts of volume, and she also fared well in the closing songs by Clarence Loomis and Louise White. Jonathan Brice was a praiseworthy accompanist.

F. D. P.

Carol Brice Devotes Concert to Religion

By CARL DITON

NEW YORK. — (ANP) — Carol Brice, contralto, appeared in recital last week in Town Hall, celebrating the 10th anniversary of her initial appearance there as a reward for having won a Naumburg award, a distinction conferred annually by the young instrumental and vocal talents pursuing study in New York City.

Miss Brice's program was devoted to rare religious works, including those devoted to Christmas. There were Vivaldi's Stabat Mater (sung without pause), arranged by the distinguished contemporary Italian composer, Alfredo Casella: Largo, Recitative, Andante, Largo, Lento; and Buxtehude's Jubilate Deo, to the violoncello obligato of Sheppard Coleman.

Five From Hugo Wolf

A group of five Hugo Wolf songs followed, sung by the contralto with genuine artistic insight; Mein Liester singt; Herr, was tragt der Boden hier; Schweig einmal still, sung with unque naturalness; Zuendet einen Brand.

Miss Brice then launched forth with Beethoven's master scena and aria, Ah, Perfido, from Fidelio.

The latter half of the program contained Christmas offerings such as: Dunhill's To the Queen of Heaven; Joaquin Nin's Villancico Gallego; the singer's own unaccompanied Po' Li'l Jesus; Sister Mary Had But One Chile, an arrangement by Roland Hayes, and the well-known Cantique de Noel by Adolphe Adam, sung proverbially every Christmas at church services.

Works From Contemporaries

Of particular interest and charm were the lovely, though brief, contemporary works: 4 Preludes for voice and piano by Irving Mopper (words by Langston Hughes), Louis White's Psalm 150 and Clarence Loomis' Night of Stars.

Such a list curiously kept Miss Brice in her lower vocal range, the latter number which she, being a Southerner, gave typical account.

Composers Mopper, Louis White and Loomis were singled out for a share in the applause. And her brother, Jonathan faithfully accompanied her throughout from memory.

28 1955

ANN WIGGINS-BROWN



ANN WIGGINS-BROWN one of the great singers whose versatility enabled her to sing equally well popular or classic numbers was once denied

a spot in a Broadway night club because management feared her good looks and fine voice would be resented by customers.

28 1955

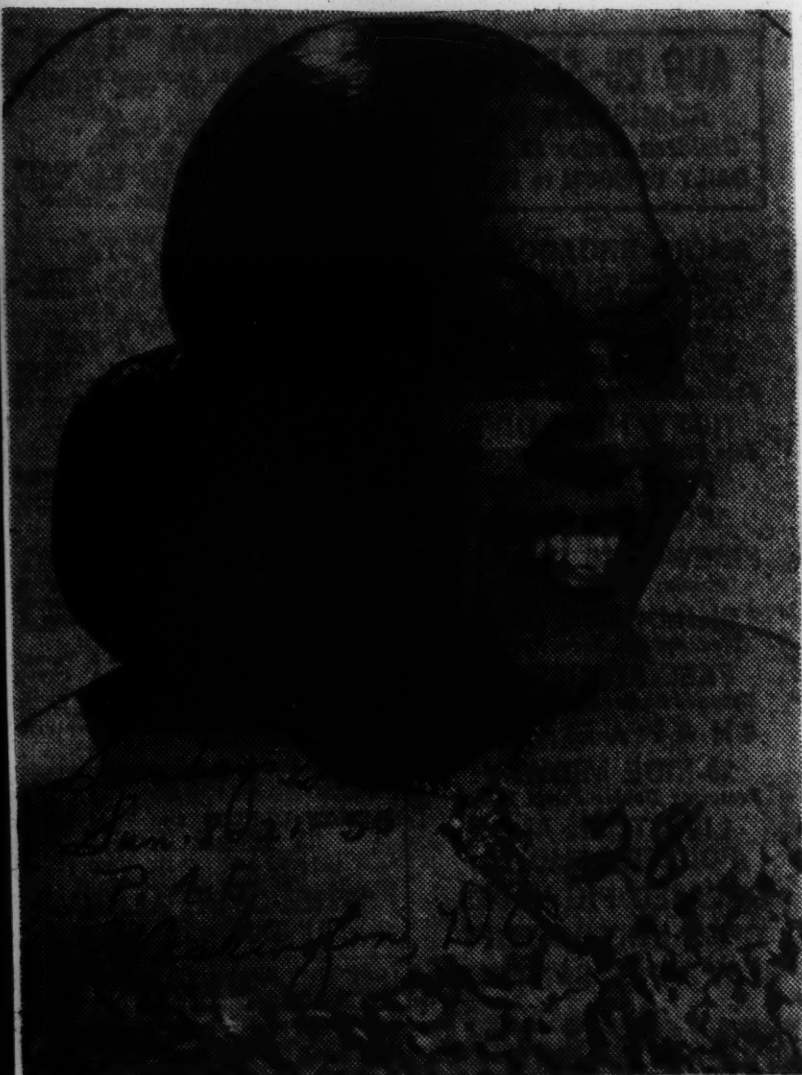
DORYCE BROWN



DORYCE BROWN, pretty golden voiced singer, was presented by Frank Walker, president, MGM Records, a recording contract for being a standout on the CBS-TV show "Look up and Live." This marks the first time a colored girl has actually started her recording career as a popular artist.

28 1955

MINTO CATO



STAR OF OPERA 'COURT' HERE

Minto Cato, mezzo soprano, who will be heard Saturday in the production given by the National Negro Opera Foundation Court of Famous Characters. The show is billed as a "colorful pageant, with an international cast of top artists, kings, queens, princesses, courtiers, pages, dramatists and ballet." Others in the cast are Lou Latour, Leslie Greenidge, Starling Hatchett and Nora Holt.

Celestin Goes To Library

NEW ORLEANS — (ANP)—The bronze bust of jazz band leader Oscar "Papa" Celestin, who died a few weeks ago and whose funeral resembled a Mardi Gras spectacle, last week was formally presented to the Milton H. Laffer Memorial Library.

These services included playing of jazz pieces by the late Celestin's band. Presentation was made of the New Orleans Jazz Club.

The bust was made by Rai Murray, internationally famous artist. City Councilman Walter M. Dufourco received the bust on behalf of New Orleans.

Sculptured Head Of Celestin To Be Presented Sat.

The sculptured head of the late nationally known jazz great, Oscar "Papa" Celestin, will be presented to the jazz and folk music collection of the Milton H. Laffer Memorial library Saturday, 4:30 p. m. The work of art was done by Rai Graner Murray.

The announcement was made by Mrs. Myra Menville of the New Orleans Jazz Club. The ceremonies will be open to the general public and Celestin's band will play some of the selections which helped to make "Papa" famous throughout the world, she said.

Previously, the presentation was scheduled for December, but was postponed because of the sudden death of Celestin.

THE COLUMN ON THE SQUARE

'Papa' Celestin Cinerama Tunes to Spin on Discs

By Ed Brooks

New recordings by beloved jazzman Oscar, "Papa" Celestin, who passed on recently, will be reaching the disc jockey soon.

One of the last major things Papa did many months before his death was to appear with his Tuxedo Dixieland Band in several sequences here for "Cinemascope Holiday," which recently premiered in New York to considerable acclaim.

Celestin appearances in the picture have received so much favorable notice that two New Orleans classics, "Tiger Rag" and "Ducktown Stompers' Ball," sung by him with his band in the film, have been lifted from the sound track and are to be released by Columbia records.

Papa made lots of records during his long career and now, posthumously, some of his top efforts apparently are being issued.

Singer Geneva Cooper of Louisville Blazes A Trail In Moroccan Radio

By PHILIP HARSHAM, Courier-Journal Reporter on Leave

RABAT, French Morocco.—A rich Kentucky voice has invaded Morocco's airwaves, and it is beginning to vie for attention in an area long accustomed to the sound of French and Arabic.

Along about 6:30 p.m. each Wednesday, the traditionally mournful Arabic tunes cease and French announcements are stilled on Radio Maroc, the French-owned radio voice of Morocco.

Then Louisville's Geneva Cooper bursts forth with a series of Negro spirituals. Or something she likes to call "sacred" tunes. Or maybe some of her own compositions.

It's all new to Morocco. And Morocco, for that matter, is fairly new to Geneva Cooper. But Miss Cooper, whose home is at 1723 Dumesnil in Louisville, is getting used to new things.

She is the first Negro ever to sign a contract with Radio Maroc. And, she said, she was the first of her race to have a sponsored radio program in Kentucky.

"Can you imagine," she said, "Radio Maroc hired me without even hearing me sing!"

All of which requires some explaining—even in Morocco. And the explanation goes like this:

Miss Cooper, whose professional name is Mrs. Geneva Rich, has been singing on Louisville radio stations for something like 17 years.

She came to Rabat last October to join

her husband, T/Sgt. Clayburn Rich, Jr., who had built up a following, too, at Antioch Baptist Church, where she was organist for 15 years.

Started Singing at 9

Miss Cooper, who now accompanies herself at the piano, started singing in public when she was 9 years old. That was at church revival meetings in and around Louisville. She later attended Municipal College at Seventh and Kentucky, and studied music there under Todd Duncan.

Now in a foreign country made even more strange by customs and language, great plans are being made for her.

Her programs here will be beamed throughout Morocco. Radio Maroc has asked her to study French to prepare herself for concert appearances. And Mrs. Catherine Tolliver, the program director, said she hopes eventually to use Miss Cooper on French broadcasts.

Radio Maroc until four years ago broadcast entirely in French, Arabic and just a bit of Spanish. But when United States Air Force personnel started moving in in increasing numbers, the French Protectorate Government authorized the station to devote 1½ hours every weekday night to American broadcasts. That time is allotted to news, interviews, and special features—in English. And on Wednesdays, a goodly portion of it is taken up by Miss Cooper.

"I'm excited about the plans for me," Miss Cooper said. "But I think we might be anxious to return to the States when my husband's tour is finished here."

Sergeant Rich feels about the same way. He'll be eligible for retirement in four years. And he's eager to do some studying so that he may open a dental laboratory in Louisville.

But Miss Cooper's voice will be back before either of them. Radio Maroc is tape-recording her programs here and will send some of them to WLOU for rebroadcast in Louisville.

"But the first thing I knew," she said, "we were discussing salary and I was signing a contract."

Radio Maroc, of course, knew it was not buying a lame duck. Miss Cooper—a mezzo-soprano, by the way—had sung over WGRC, WTVT, and WLOU in Louisville, and over WPMI in Owensboro. She had, in addition, made guest appearances on WAVE-TV. She



Photo by Philip Harsham

Louisville's Geneva Cooper is the first Negro ever to sign a contract to appear on French-owned Radio Maroc, radio voice of Morocco. Her husband is stationed at Rabat, Morocco, as an Air Force sergeant.

28 1955

BILLY DANIELS

Billy Daniels marks
25th anniversary of the
NEW YORK CANAL — Cal
That Old Black
Daniels has been
New
Daniels noted for his expres-
is credited with
introducing a new style into modern
fashioning.

Tuskegee director Festival conductor

SCHENECTADY, N.Y. (ANP)

William L. Dawson, director, Tuskegee Institute choir, served as guest conductor at the 11th annual music for unity festival here Sunday, marking the fourth time that he has been invited and served in this capacity.

The concert was presented in the auditorium of Mount Pleasant High School and featured a combined chorus of 600 voices, selected from the public schools of this city.

The Tuskegee Director Has Choir In N.Y.

SCHENECTADY, N.Y. (WIL) William L. Dawson, director of the Tuskegee Institute Choir, was guest conductor at the Eleventh Annual Music for Unity Festival here Sunday afternoon. The concert, presented in the auditorium of the Mount Pleasant High School, featured a combined chorus of 600 voices, selected from the public schools of this city.

Dawson conducts massed 'Music for Unity' choirs

SCHENECTADY, N.Y. The 11th annual "Music for Unity" program presented here Sunday afternoon with William L. Dawson as guest conductor of the massed choirs of Schenectady schools singers, was acclaimed the best performance in the history of the observance.

D. E. Ritz, writing in a local daily about the concert, stated: "Dawson knows voices and singing and how to achieve the utmost from any group. His conducting is a revelation and each time he comes, directors and students get invaluable aid not only in technique but in inspiration."

Two spirituals arranged by the guest were included in the group which he led along with the magnificent "Gloria" from Mozart's 12th Mass, among others.

THE "MUSIC FOR UNITY" program has several phrases in its performance. First, it gives the participating groups a chance to hear each other, a chance to sing together and under a recognized guest leader. Secondly, it gives parents and friends the opportunity of realizing just how complex the music picture is in a city the size of Schenectady and it gives the local leaders a boost.

Then there is the "pledge of Unity" in which everyone participates, including representatives of the three branches of the clergy, Jewish, Protestant and Catholic.

This was the fourth time that Mr. Dawson, director of the famous Tuskegee Institute Choir, has served as guest conductor for this annual observance.

DePaur Chorus

Also American
set for Boston
Oct. 12-17-55

ROXBURY, Mass. The Twelfth Baptist Church, pastored by the Rev. Dr. William H. Hester, has scheduled the DePaur's Infantry Chorus for Boston's Symphony Hall, Jan. 8, 1956 at 3:30 p.m.

Tickets are on sale at Symphony Hall and the Robert Gould Shaw House. Others handling sales are *Baltimore*

Mesdames Louise Mitchell, chairman; Dorothy Wilson, secretary; and Herminia Boyd, assistant secretary. Also William D. Janey and David Harris, treasurers. Also Mesdames Flora Anderson, Mabel Beck, Georgia Brady and Irene Burton;

Mesdames Jennie Carney, Abby Clements, K. Watson Coleman, Ruby Halliburton, Luella Hall, Margaret Harris, Edward Hardrick, Beulah S. Hester, Annie L. Hyman, Clara Jenkins, Sue Johnson, Fannie Johnson;

MESDAMES AUDREY JOHNSON, Jessie Jones, Sarah Osgood, Helen Norton Powell, Maude G. Ransom, Mary Smith, Harriet Stanfield;

Mesdames Ella Tabb, Florence T. Taylor, Evelyn Torrence, Lizzie Thornton, Leora Tynes, and Eleanor Williams and J. C. Burrell, Alfred Jordan, William Key and Roger Morris.

28 1955

De Paur chorus here on record-breaking tour

Since its debut five seasons ago, after four years' service in the Army, the de Paur Infantry Chorus has given more performances a year than any attraction of the Columbia Artists Management.

Coming to Philharmonic auditorium Tuesday night, under auspices of the Community Civic Music Ass'n., the chorus under the direction of its founder, Leonard de Paur, will sing a program of World War II songs, songs of Faith, folk songs of North and South America and semi-classical modern songs.

With a long list of outstanding records in the concert business, and this year it appears that the group will again repeat its achievement.

Members of the group were organized from the 372nd Infantry Regiment station at Fort Dix. The chorus sang all over the world during the war to stimulate the sale of War Bonds, and embarked on a regular annual concert season, when the chorus was mustered out of service.

De Paur, who enlisted in the Army as a private and rose to a captain, has been heard in New York as chorus conductor of the Virgil Thomson-Gertrude Stein opera "Four Saints in Three Acts", and the Roark Bradford-Jacques Wolfe play "John Henry". He organized and led the chorus which was one of the features of Moss Hart's AEF stage play "Winged Victory".

de PAUR INFANTRY CHORUS



PROUD MOMENT — for proud papa, John Wesley Dobbs, who flew from Atlanta for the American operatic debut of his daughter, Mattiwilda Dobbs, in San Francisco Opera Co. production of Rimsky-Korsakoff's "Coe d'Or" last week in San Francisco Opera House. Opera was repeated with star in leading role at Pasadena Civic Auditorium this week.

Miss Dobbs, gifted coloratura, had sung in opera abroad. Her father is an Atlanta banker, Grand Master of Prince Hall Masons, and has five other daughters.

(Cut courtesy San Francisco Sun-Reporter — Critical appraisal of Miss Dobbs' performance on theatre page.)

N. Y. Times critic praises

Dobbs
Los Angeles, Calif.

NEW YORK — San Francisco critic for the New York Times, Howard Taubman, described the American operatic debut of Mattiwilda Dobbs, whom he heard with the San Francisco Opera Co. in Rimsky-Korsakoff's "Coe d'Or" last week as an opportunity "made the most of."

Taubman noted that the coloratura, once "her early nervousness had worn off," was brilliant of voice, and that it had "plenty of flexibility."

"She can soar high above the clef. She hit an E above high C, and once she had zeroed in on it, she let it right out," he wrote.

"The voice is well schooled enough for most coloratura roles. The only question left unanswered last night was whether Miss Dobbs has the temperament and dramatic intensity for the operatic stage. One hopes she gets a chance at a better role so that she may resolve any doubts."

Taubman also noted that "There were more Negroes in the theatre than usual and it seemed the gathering gave Miss Dobbs its most sympathetic attention."

YOUR HISTORY

By J.A. ROGERS

Illustrations by A.S. MILAI



TO STUDY, WON FIRST PRIZE AT INTERNATIONAL MUSIC CONTEST IN GENEVA. PERFORMED AT HOLLAND FESTIVAL SANG AT LA SCALA, MOST FAMOUS OPERA HOUSE IN THE WORLD. ALSO IN LEADING EUROPEAN CITIES. GAVE COMMAND PERFORMANCE FOR QUEEN ELIZABETH II, AND FOR KING AND QUEEN OF SWEDEN, WHO GAVE HER THE ORDER OF THE NORTH STAR.

Mattiwilda Dobbs to make U.S. opera debut in fall

SAN FRANCISCO, Calif. (ANP) — Mattiwilda Dobbs, sensational coloratura soprano and the first colored performer to sing in Italy's famed La Scala opera house, will make her American operatic debut with the San Francisco Opera Company next fall.

Kurt Herbert Adler, director of the company, announced this week that Miss Dobbs would sing the leading soprano role, the Queen of Shechem, in Rimsky-Korsakov's "Le Coq d'Or."

MISS DOBBS sang with La Scala in March 4, 1953, in the role of Elvira in Rossini's "The Italian in Algiers." She had the Queen of Shechem role last year in London's Covent Garden at a special gala performance honoring a state visit of the King and Queen of Sweden. The King decorated her with the Order of the North Star.

In 1950, Miss Dobbs won first prize in singing at the International Music Competition in Geneva, Switzerland.

Mattiwilda Dobbs

SOPRANO. ONE OF THE GREATEST LIVING SINGERS. WON MASTER'S DEGREE IN SPANISH AT COLUMBIA; A MARTIN ANDERSON AWARD; AND A JOHN HAY WHITNEY AWARD OF \$3000. WENT TO EUROPE

Little Orchestra Society

By PAUL HENRY LANG

TOWN HALL

Conductor, Thomas Scherman; soloists, Mattiwilda Dobbs and Mariquita Moll, sopranos; Lawrence Avery, tenor; Max Leavitt.

Sacred cantata for tenor and strings. Tunder Robert Herrick Cantata for soprano and chamber orchestra. (First performance in U.S.) Zerbinetta's recitative and aria from Ariadne auf Naxos. (The Impresario), Mozart

MONDAY'S concert of The Little Orchestra Society in Town Hall offered a program that looked rather promising on paper, but the promise was only partly fulfilled in the actual performance.

Franz Tunder's cantata for tenor and strings is a nice run of the mill piece, typical seventeenth century sacred workaday music. The performance was full, the strings droning, the twined electronic organ trying to sound like the real article, and Mr. Avery vocalizing without too much enthusiasm.

Jan Meyerowitz's cantata suffered from a lack of true lyricism. The first number placed the able soloist at a disadvantage because the wind instruments consistently squealed in the soprano's own register. The second movement, a "sinfonia," ambled rather aimlessly—those horn melodies are really *view* few. The third piece too was inconclusive, while the fourth sounded like some vague incantation. The fifth movement—again those horns bugling in the middle of the orchestra—called for some rather fancy singing in the high register without adequate variety and contrast. Miss Moll, a good soprano, sang well and did whatever she could to infuse some life into the work, but her efforts could not succeed.

Miss Dobbs sang Zerbinetta's celebrated aria from Strauss' "Ariadne" with uncommon ease, absolute control of intonation, and excellent diction. She is not only a fine singer but an excellent musician. She could have done even better had Mr. Scherman given her her head, but the aria was presented without that elastic bravado that makes it the display piece that it is supposed to be.

After the intermission things looked and sounded much brighter. The change was owing



Mattiwilda Dobbs

to Mozart, whose delightful miniature opera buffa, "The Impresario," was the best offering of the evening. The performance was, shall we say, semi-theatrical. Mr. Leavitt, the impresario, acted as m. c., and the three other protagonists acted out their parts. The new English translation by George and Phyllis Mead was a bit cute and the verses at times corny, but then, the original isn't anything to write home about.

On the whole the little gem came off quite well, although the orchestra could have been a little more subtle and discreet in the accompaniments. Still, Mr. Scherman kept the piece bouncing and the audience had great fun. The Misses Moll and Dobbs were fetching, amusing, and easy on the ear. They were especially engaging in the spirited and witty ensembles. Mr. Avery, who joined them in the trios, could not quite keep up with the vocal prowess of the ladies.

I imagine many of the little buffo operas of the eighteenth century could be performed in this manner without losing too much in theatrical value. Mr. Scherman, who is not a conformist, is invited to address his inquisitive mind to this task.

Times Reviewer Lauds Miss Dobbs

In his review of Atlanta's famed soprano, Matilda Dobbs, Eds Permenter, New York Times Reviewer had this to say of her Sunday concert in Times Hall: "With two groups of Lieder and two sets of French art songs, her program was almost excessively arduous. But it did not turn out to be an evening of refined interpretations. Rather, the total impression was of an event in which a charming young woman displayed a light, beautiful voice, which was ever so agile and always fresh, clear and sparkling in its tonal purity."

Permenter continued "the variations formed her chief display piece and here her skill as a coloratura singer was exhibited most brilliantly. The Milhaud songs proved the ones best tailored for her talents. Elsewhere she was somewhat out of her depth and one was aware of certain limitations."

The Richard Strauss "Als Mir Das Lied Erklang", for instance, he said, "needed a richer, fuller sort of voice and Schubert's 'Nach und Trauere' a more refined poetic sense."

Said the New York Reviewer of Miss Dobbs, "there was not much to be said for her approach from one song to another. Nevertheless there was something that was charming. The artist sang in a seath-like dress the color of an American Beauty rose, was as pleasant to look at as she was to hear, and her walk and bearing on the stage are definitely among her assets. The audience took her to its heart and rewarded her with round after round of applause."

Sister to accompany opera star overseas

ATLANTA — Mrs. June D. Butts of New York City is at home for a few days visiting her parents, Mr. and Mrs. John W. Dobbs, 541 Houston St., before leaving on a trip with her famous opera singer-sister, Matilda Dobbs, that will take them on a flight of more than 25,000 miles around the world.

She will act as secretary for Miss Dobbs on the trip. These two sisters, near the same age, grew up together, attended the same schools, and have travelled frequently together.

During the summer of 1947 they attended the University of Mexico, after which they visited in that area. During the summer of 1951 they travelled together in Europe.

Mrs. June D. Butts is the youngest of the six well-known Dobbs sisters, all of whom are graduates of Atlanta's Spelman College. Mrs. Butts, who later earned her masters degree at Columbia University, taught two years at Fisk University and a year at Tennessee A. and T., Nashville, Tenn., before marrying Dr. Hugh F. Butts of New York.

MISS DOBBS is booked for 35 recitals with the Australian Broadcasting Commission during the months of July, August and September. Miss Dobbs' contract includes two plane tickets from London to Australia and back. Going over, they will fly the Eastern route, and return across the Pacific Ocean with stops in the Fiji and Hawaiian Islands.

Returning to California in October, Miss Dobbs will join the Opera, "L'Coq D'or" by Rimski Korsakov.

Your History

J. A. ROGERS

Dates Back Beyond the Cotton Fields in the South...
Back Thousands of Years Before Christ!

ILLUSTRATIONS BY
A. S. MILAI



Vera Little

MEZZA-SOPRANO OF
MEMPHIS, TENN. WINNER
OF 1952-53 FULBRIGHT
SCHOLARSHIP. RECENTLY
WON FIRST PRIZE IN
AN INTERNATIONAL SING-
ING CONTEST IN BELGIUM.
IN 1952 SANG LEADING
ROLE IN "SAMSON AND
DELILAH" IN NEW YORK.
HAS GIVEN CONCERTS IN
SWITZERLAND, NORWAY,
SWEDEN AND FRANCE.
APPEARED AT FASHION-
ABLE DEAUVILLE AND
WAS ENTHUSIASTICALLY
RECEIVED AT THE GER-
MAN MUSIC FESTIVAL
AT MUNICH. HAS BEEN
HIGHLY PRAISED IN THE
EUROPEAN PRESS.

Opera: Step Forward Taken on Coast

Role in 'Coq d'Or' Sung
by Mattiwilda Dobbs

by HOWARD TACHMAN
Special to The New York Times

SAN FRANCISCO, Oct. 12—

The appearance of Negroes in America's major opera companies is not yet a commonplace thing, but the day is not far off when it will require only routine notice. Mattiwilda Dobbs became a member of the San Francisco Opera in good standing last night, and the fact that she happened to be the first Negro to sing with this group was taken in stride by nearly everyone in the audience.

It is true that there were Negroes in the theatre then usual, and it seemed that the gathering gave Miss Dobbs its most sympathetic attention. Beyond that she was on her own as a singer.

Miss Dobbs, a gifted American coloratura soprano, has sung in opera abroad. For her first appearance on an American operatic stage she undertook the role of the Queen of Sheema in Rimsky-Korsakoff's "Coq d'Or." This is not the biggest nor most exciting part in the coloratura catalogue, but Miss Dobbs, once her early nervousness had worn off, made the most of the opportunities.

There is brilliance in her voice and plenty of flexibility. She can soar high above the notes. She hit an E above high C, and once she had zeroed in on it, she let it ring out. The voice is well schooled enough for most coloratura roles. The only question left unanswered last night was whether Miss Dobbs has the temperament and dramatic flair for the operatic stage. One hopes that she gets the chance at a better role so that she may resolve any doubts.

The San Francisco Opera's revival of "Coq d'Or" was not ambitious. It is a modest little opera, and if it is to convey the color and magic of its Russian fantasy, it must be done with imagination. Many years ago it was presented in New York with dancers miming the action and singers performing their roles from the sides. That is one way; another might be a comic



Mattiwilda Dobbs, who sang the Queen in "Coq d'Or."

stylization. As it was done here last night, in conventional, broad farce style, it was only intermittently amusing.

Lorenzo Alvary assumed the role of the fatuous King Dodon, and his antics were "operatic." However, he used his rather light bass voice effectively. Others in the cast were Raymond Manton, Giorgio Tozzi, Margaret Roggero, Ruth Roehr, Heinz Blankenburg and Walter Fredericks.

The singing was all right, but it would be charitable not to discuss individual playing. It would be equally charitable not to comment on the way most of the company enunciated the English translation. Only Mr. Manton as the Astrologer was comprehensible a reasonable share of the time.

Rewarding aspects of the performance were the playing of the orchestra and the musical direction of Erich Leinsdorf. But the truth is that Rimsky-Korsakoff's setting of a text based on Pushkin's fairy tale is unvaried and a little vapid for modern tastes, and only a brilliantly fresh production could redeem it.

The San Francisco Opera

Coloratura Is First Negro With Troupe

people evidently felt that strong meat was required after "Coq d'Or," for they gave their audience "Pagliacci" as the second half of a long evening's program.

Debut of Violinist

NANCY CIRILLO, violinist, made her New York recital debut in Town Hall yesterday afternoon as a winner of the Walter W. Naumburg Musical Foundation Award.

Although she had not played a solo recital here before, Miss Cirillo had appeared with the National Orchestral Association and with Thomas Scherman's Little Orchestra Society. She has also given concerts in Italy.

Yesterday afternoon she proved herself a musician of appealing lyricism. She makes the violin sing. Even better, she makes the music sing. To be sure, she has a sparkling technique, as she demonstrated to the hilt in Ravel's "Tzigane." The tricks of the virtuoso trade are in her fingers. But she is most convincing when most unassuming.

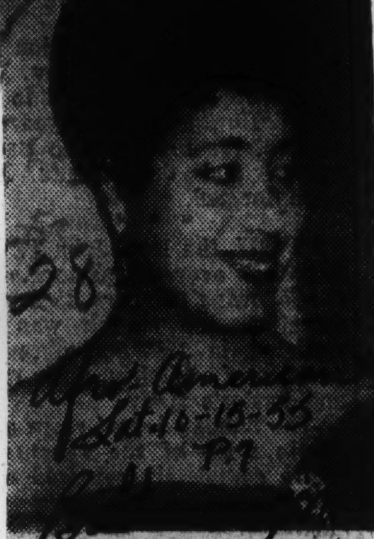
The simple poignance with which she spun out the melodic line in the slow movement of Hindemith's E flat Sonata, was one of the high points of the afternoon. A familiar Mozart Gavotte was tossed off with delicious restraint and sense of style.

An A major Sonata by the pre-Mozart composer, Giovanni Platti, was unpretentious, gracious music, for which she had just the right touch.

Bach's G minor Sonata for unaccompanied violin was another story. The notes were there but the rhythmic drive and grand sweep of the music were not. On the other hand, Miss Cirillo swooped through the brave "Symphonie Espagnole" of Lalo with assurance. She had the fluency and the big sonority when needed, get here, too, she was best when she made the music sing.

David Garver gave his usual sensitive support at the piano, although he could not be expected to counterfeit the orchestra of Lalo.

E. D.



FRISCO PIONEER—First colored artist ever to appear with the San Francisco Opera Association was Mattiwilda Dobbs, who appeared in "Coq d'Or" on Tuesday.

Mattiwilda Dobbs Scores In Wheat Street Concert

By H. E. JACKSON

Mattiwilda Dobbs, the Atlanta-born, Spelman College educated contralto whose genius has been heralded throughout the world, brought a rare blend beauty and brilliance to a near capacity hometown audience at Wheat Street Baptist Church, Monday night.

The singer, more experienced and distinguished as a result of operatic triumphs in England, Italy, Australia and more recently at the San Francisco Opera House, however, has lost none of the fresh, clear and expressive tone which endeared her to music critics and audiences wherever she has appeared.

For a singer who has been acclaimed by both critics and public because of her tonal resources, Miss Dobbs has managed to keep her personal magnetism, fullness and richness of voice and the sincerity of human feeling without sacrificing the poise and elegance which every singer must maintain who reached fulfilled stardom.

PLEASING TO EYE

What more the singer is pleasing to the eye, a shining bit of radiance in shimmering fashion and flawless technical mannerisms on the stage. She had to be to meet the perfectionist expectations of her beaming family and the adulation of her friendly listeners.

The audience gave Miss Dobbs its

rapt attention and applauded her efforts unstintingly, as she interpreted a program of the classics, opera and a lone spiritual. In all of these works, Miss Dobbs had full command. Her lyric voice was projected without force or strain and her phrasing was unadorned.

Miss Dobbs has experienced personal heartbreak the past year. It has neither embittered nor sorrowed her. She is a dominating figure, singing with temperament and exciting power, full of musical and emotional meaning.

And her majestic figure, emphasize the breath and scope of real trouper and artists of the globe who carry on with simple and tender dignity despite the nagging pangs of bereavement.

Atlanta's Mattiwilda Dobbs Sings Peerlessly

Constitution
By ALEX JOINER

Mattiwilda Dobbs, Atlanta-born coloratura soprano, presented a peerless recital Monday night at the Wheat street church.

Miss Dobbs, who recently made her American operatic debut in San Francisco, has gained a lot of experience since she sang in the Auburn avenue church 18 months ago. The Spelman College graduate sings with an easy assurance and is in better voice than ever, a voice that is surely

one of the great ones in the world.

The program opened with a group of Old English songs and included five others by Brahms, a group of Spanish songs, two arias from Menotti's "The Telephone," "Regnava nel Silenzio" from "Lucia di Lammermoor" and the "Hymn to the Sun" from "Le Coq d'Or."

The "Lucia" aria, a high point in the evening, was projected in a bell-like, clarion-clear tone that left absolutely no room for improvement.

Her almost uncanny technical control was brought to the fore in the Rimsky-Korsakov "Hymn to the Sun," a vehicle she employed in her last concert here and the one with which she scored with the San Francisco Opera.

Her attack on the extended telephone conversations from "The Telephone" was vocally impeccable and highly comic, the best it has ever been our pleasure to hear.

For encores there was "Go Way From My Window," "Oh, What a Beautiful City," a spiritual, and Respighi's "The Ballad Singer," which contained some of the best singing of the evening.

The happiest man in the audience, and the proudest, was Mattiwilda's father, 72-year-old John Wesley Dobbs, who started life as a railway mail clerk and managed to give the singer and five other daughters college educations.

Music: Miss Dobbs Sings

Soprano Heard in First Town Hall Recital

NEWS of exceptional talent travels quickly in New York musical circles. Thus, when Mattiwilda Dobbs stepped on the stage at Town Hall last night, even though it was only her second appearance there, a capacity audience of 1,500 was on hand to greet her.

Her first appearance there was last spring, when she sang Zerbinetta in the Little Orchestra Society's concert performance of Richard Strauss' "Ariadne auf Naxos." This time she was at Town Hall for her first New York recital.

With two groups of lieder and two sets of French art songs, her program was almost excessively arty. But it did not turn out to be an evening of refined interpretations. Rather, the total impression was of an event in which a charming young woman displayed a light, beautiful voice, which was ever so agile and always fresh, clear and ravishing in its tonal purity.

The Egk Variations formed her chief display piece, and here her skill as a coloratura singer was exhibited most brilliantly. Not only could she negotiate all its intricate difficulties with accuracy and élan, but every note of it was pretty.

The Milhaud songs proved the ones best tailored for her talents. Here she could skip all over the scale, and the songs did not call for any great range of feeling. Elsewhere, she was somewhat out of her depth and one was aware of certain limitations.

The Strauss "Als mir dein Lied erklang," for instance, needed a richer, fuller sort of voice, and Schubert's "Nacht und Traume" a more refined poetic sense. And, although the Atlanta-born soprano has spent considerable time in Europe, where she has sung successfully in Italy and England, she needs to work more on her foreign languages. In both her Spanish and French her enunciation was too emphatic to natural, and in her German consonants were weak.

Also, there was not much variety in her approach. One song to another. Nevertheless, there was much that was charming. In Schubert's "Laura" there were long ca-

ressing phrases and a certain rapt quality that conveyed the essential feeling of the song, and Strauss' "Amor" was sung with lightness and grace.

The artist, clad in a sheath-like dress the color of an American Beauty rose, was as pleasant to look at as she was to hear, and her walk and her ease on the stage are definitely among her assets. The audience took her to its heart and rewarded her with round after round of applause. R. P.

MATTIWILDA DOBBS, soprano, Paul Berl at the piano. At Town Hall, Cuatro Madrigales Amatorios
Heidenroslein; Die Entzueckung an Laura; La Pastorella; Nacht und Traume; Liebhaber in allen Gestalten
Variationen ueber ein altes Wiener Strophenlied; Sausse, liebe Myrte; Als mir dein Lied erklang; Richard Strauss
Trois Chansons Chinoises; Rousset
Quatre Chansons de Ronsard; Milhaud

SOPRANO



Mattiwilda Dobbs will appear in Town Hall recital tonight.



Right: A provocative newcomer in song, the soprano Mattiwilda Dobbs. She will give her first Chicago recital Friday night in Orchestra hall.

Mattiwilda Dobbs thrills N.Y. Town Hall throng

NEW YORK (ANP) — Within recent years America has produced a wealth of colored singers and to such an extent as to necessitate placing them in categories.

In the coloratura soprano division, Mattiwilda Dobbs, as evidenced by her performance last week before a throng of Town Hall audience, stands supremely alone.

One significant characteristic of the program was that it was almost completely unbackneyed, and was therefore educational as well as aesthetic in experience. There was an introductory Spanish group by Joachim Rodrige.

As though to raise the status of the rank and file coloratura singer, Miss Dobbs passed immediately into the realm of German lieder, greatly affecting her most enthusiastic audience with a Schubert group.

After the traditional rest period the singer flung into a far too infrequently heard Richard Strauss group. And to display her French, she chose Albert Roussel's Trois Chansons Chinoises. The concert was nothing short of a tour de force. She approached exceedingly rapid passages, whether staccate or legate diatonic or chromatic, pianissimo or forte with the same calm and security that characterized her entrance on the stage.

Her lovely voice, though relatively small, has great carrying power, and warms quickly. She has gifted text insight, entering the mood of a phrase with immediacy, imbuing it with atmosphere and sincerity. As to diction, the audience seemed to favor the order of Spanish, German, French.

28 Soloist

Mattiwilda Dobbs, coloratura opera star, will sing at Lisner Auditorium tonight. Since her first Washington recital six years ago, Miss Dobbs has sung in the principal opera houses of Europe.

American instruments now in effect. Other countries which have already joined such pacts are Cuba, Brazil, Chile, Colombia, Ecuador, Honduras, Nicaragua and Peru.

Mattiwilda Dobbs To Tour Australia

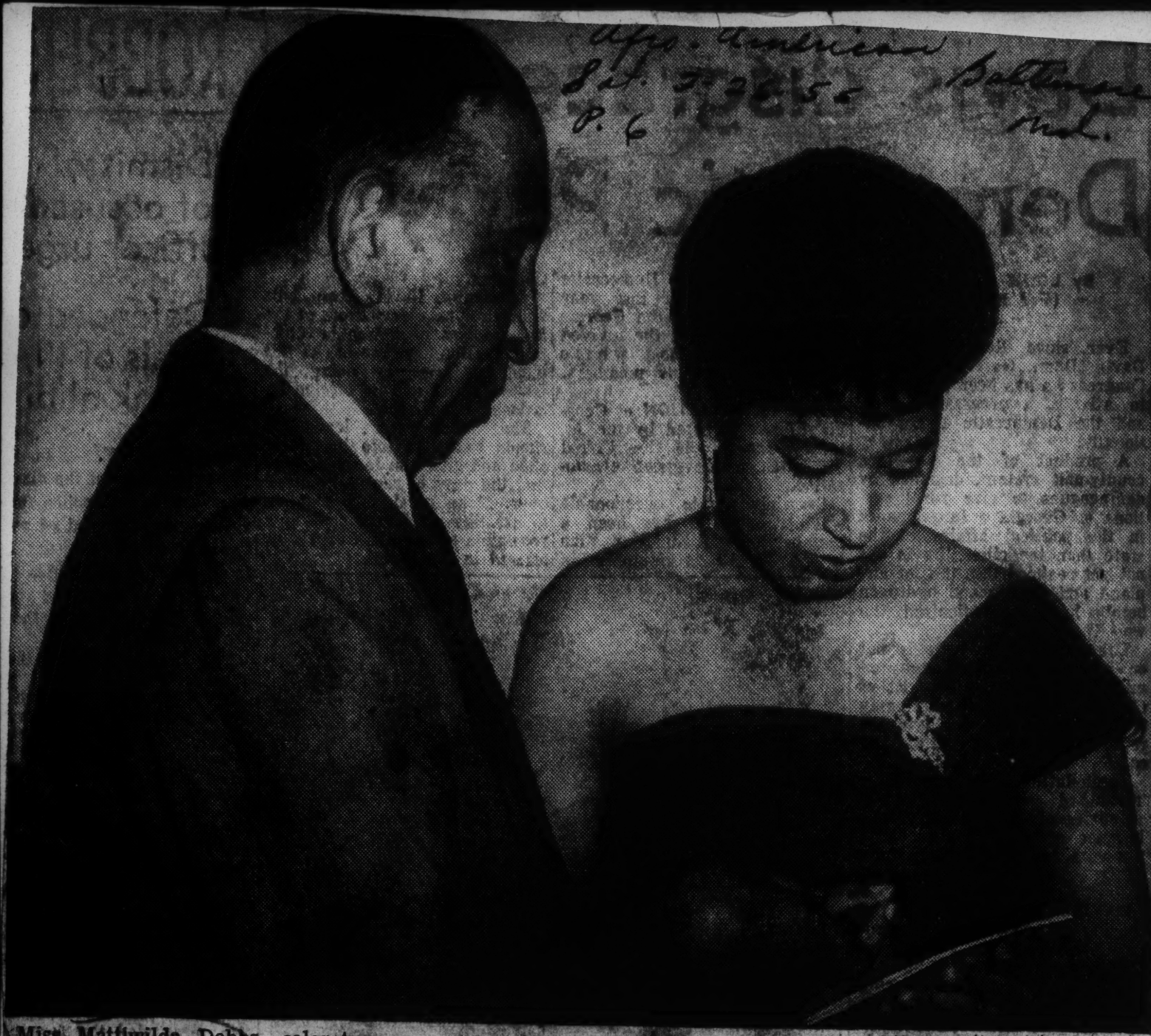
NEW YORK (AP) — Mattiwilda Dobbs, sensational young coloratura soprano, has been signed for a concert tour of Australia by the Australian Broadcasting Company. The concert is scheduled for Sept. 10, and she will be in Australia approximately three months.

Mattiwilda Dobbs Sings At A and T.

GREENSBORO, N. C. — Mattiwilda Dobbs, coloratura soprano, will sing at A and T Gymnasium in Greensboro, N. C., on Friday evening, Feb. 11. A born artist, she has won nationwide attention as a result of her highly acclaimed appearances in New York and Europe.

College officials have changed the date of the concert to the A and T Gymnasium to accommodate what is expected to be the largest turnout in Greensboro history.

Her appearance, a feature of the college's Winter Program Series, has been set to begin promptly at 8:00 p. m.



Miss Mattiwillda Dobbs, coloratura soprano, autographs program for Daniel G. Monroe of 215 T St., NW

MATTIWILDA DOBBS:

She wore simplicity and a smile

By MARY STRATFORD
WASHINGTON

When choppy winds lifted the coloratura soprano last Friday, the 23-year-old Dobbs, still known for her simplicity and her smile.

Miss Dobbs, who was in Washington for her second D.C. recital in six years, was welcomed at the airport by another "Hurricane Hazel," but this time the winds wore a winter's garb of ice

and snow. The opera singer appeared in concert at Lisner Auditorium sponsored by Beta Sigma Chapter, Delta Sigma Theta Sorority.

THE STORM delayed Miss Dobbs' plane winging its way from Atlanta. It tied up traffic as she wound her way from the airport to the Delta House, where she was scheduled to meet the press at 2 p.m. When she hadn't appeared for the press conference as the clock swung around to 3:15 p.m., there

was no doubt about it: Mattiwillda Dobbs was late!

The waiting reporters stared gloomily out of the window where icy rain sleeted the pavement, where chained car wheels spun helplessly in the snow drifts, and where there was no sign of Mattiwillda Dobbs.

Patricia Roberts, national secretary of Delta Sigma Theta Sorority, told reporters: "She'll be here in a minute. She just called from the airport."

Dobbs arrived some 45 minutes later.

A small thrill of excitement and tension ran through the group as someone finally announced: "She's here."

Officers of Beta Sigma Chapter and reporters looked toward the door as they awaited the entrance of a grand madame in the informal setting of the Delta House lobby. They were disappointed.

There was no entrance and no grand madame. Mattiwillda Dobbs slipped unobtrusively through the door, removed her coat, shook the weather from her face, and smiled.

The smile was an overture in simplicity. It was as unaffected as the casual cut of the lavender suit she wore. It was as much a part of her as the dimple in her

chin, or the natural arch of her eyebrows.

She chose not to sit in the center of the room, where a chair of honor awaited her. She sat instead on the sofa, and anyone entering the room might have thought she was an anonymity, having a cup of coffee with a group of friends, rather than the favorite of European Opera houses.

"The plane was a half hour late from Atlanta," she said, "and after we arrived in Washington, we had to circle the airport several times before we could land."

SHE MIGHT have been a school girl, proud as punch of the part she played in the senior play, as she said: "One of the most thrilling moments in my life was when I sang in New York last year for the first time."

Or she could have been the girl who had lived next door to you as she spoke of how she and her six sisters used to sing together when they were children.

"I come from a musical family, but I'm the only one who ever sang professionally," she stated.

The hope she expressed to some day sing with the Metropolitan Opera, might have been the dream you'd had when you sang with the church choir, but you lost when you discovered you were no Mattiwillda Dobbs.

THIS WAS MISS DOBBS:

The girl who was acclaimed by critics as possessor of one of the finest voices of the times;

The opera star who sang in 1953 in the La Scala Opera House in Milan as Elvira in the "Italian In Algiers"—the first of her race to sing at the La Scala;

The Georgian who sang at London's Royal Opera House before King Gustav Adolf and Queen Louise of Sweden during their visit to England;

The girl who won first prize in an international music competition in Geneva in 1950;

Who appeared in the Holland Festival in the leading role in Stravinsky's "Le Rossignol" in 1952;

Who sang at the Glyndebourne Festival in March, 1954, and made her professional debut in New York City's famed Town Hall;

THE STAR who made her first concert tour of the U.S. in 1954, and then returned to Europe to sing in Scandinavia and London among other European concert halls;

The girl whose husband, Don Luis Rodriguez, Spanish script writer, died last year, but who lived up to the tradition of "the show must go on" when she appeared in concert four days after

his death.

The singer who won her way to Europe through a John Hay Whitney Opportunity Fellowship.

THIS WAS Mattiwillda Dobbs, according to the press releases.

But to you she was the singer who encountered the inconvenience of a snow storm, brushed the weather from her face, and entered her press conference wearing simplicity and a smile.

It is embarrassing to management and ushers to seat late arrivals to concerts. Early arrivals take into consideration the disadvantages of parking and they leave home in time to park and be in their seats at 8:30 when most concerts begin.

After American Sat. 5:30 P.M. Baltimore Md.

28 1955

RUDOLPH DUNBAR

Rudolph Dunbar Conducts Again

LONDON — (ANP) — Rudolph Dunbar for the second time will conduct a major Philharmonic Orchestra at the Royal Albert Hall on Oct. 14.

The Negro conductor was born in British Guiana and sometime ago made a tour of the West Indies after achieving fame at concert halls in the various countries of Europe.

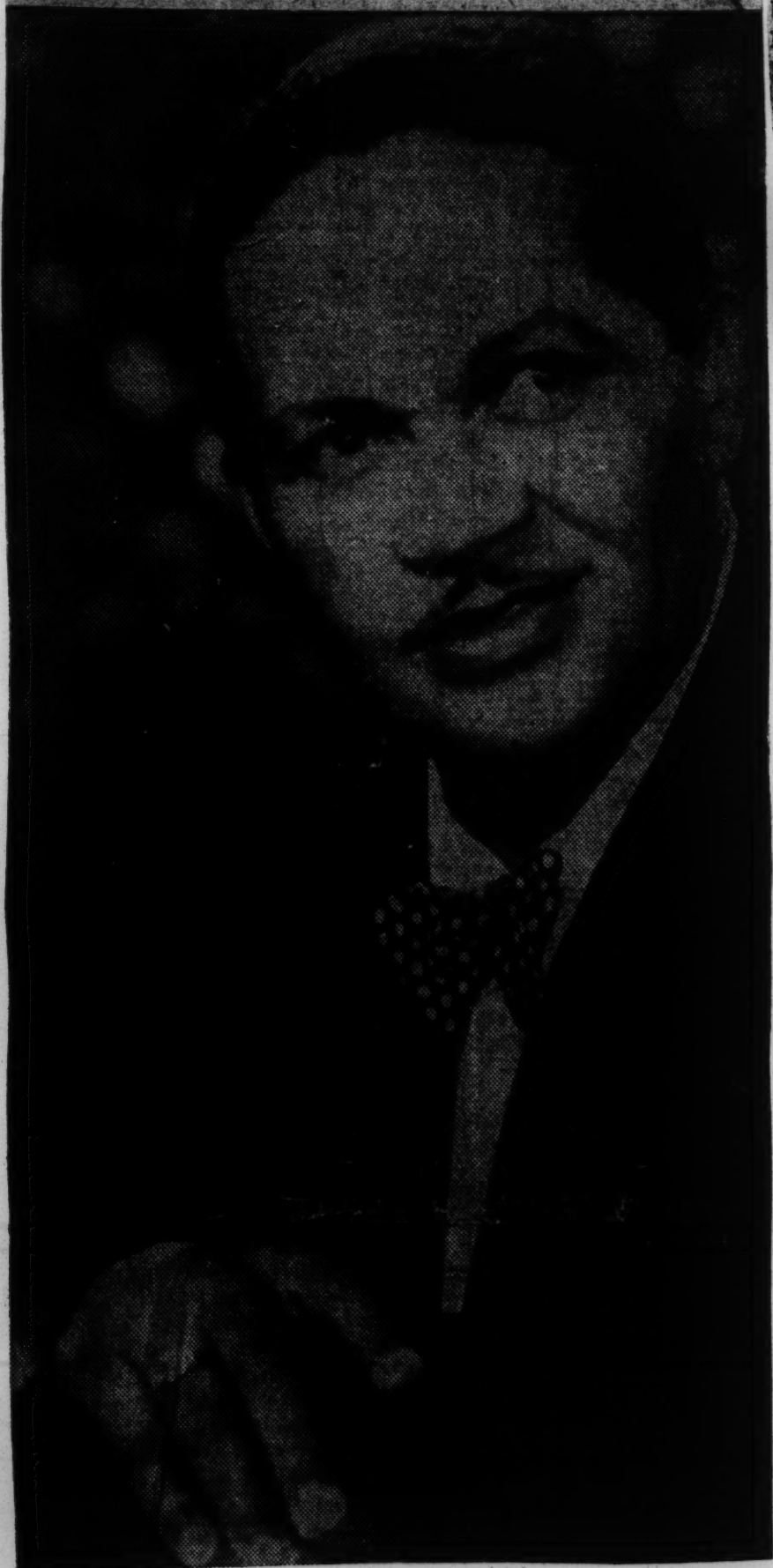
His first appearance at the Royal Albert Hall was in the early war years when he conducted the Liverpool Philharmonic Orchestra in a benefit performance.

King.

28 1955

TODD DUNCAN

GUEST ARTIST AT CHOIR CONCERT



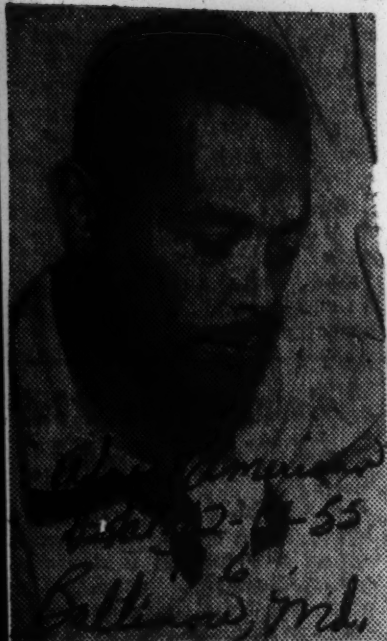
When Miss Evelyn Pittman steps before her concert group in the Municipal auditorium Tuesday, Feb. 8, at 8:15, her guest artist for this auspicious occasion will be the world famous Todd Duncan,

baritone star of opera stage and television. 7-15-55

Duncan has been presented to theatre audiences all over the world, even to Johannesburg, S. Africa. He is well known to Oklahoma theatre goers.

28 1955

BILLY ECKSTINE



RCA FOR MR. B — Arrangements were completed last week for Billy Eckstine to become an RCA Victor artist when his contract with MGM Records expires on January 31. Plans call for an extensive program of recordings for the one-time bobby-sox favorite, some of them with the popular Hugo Winterhalter Orchestra.

Music: Duke's 'Excursions in Jazz'

Ellington and Band Join Symphony of the Air

SYMPHONY OF THE AIR AND DUKE ELLINGTON'S BAND. Don Gillis and Duke Ellington conducting. At Carnegie Hall. Song: Boogie in Brass. Ellington's Tango; Bobby Sox; A Dance with a Lady. New World a-Comin'. Night. (first performance) Ellington.

By HOWARD TAUBMAN

A symphony orchestra and a jazz band can be thrown together on the same stage and reduced to make exciting music. It can, that is, if you can get Duke Ellington to provide the band and to write the music.

It was Mr. Ellington, as composer and conductor who dominated the program at Carnegie Hall Wednesday night. The occasion was a program called "Excursions in Jazz." The Symphony of the Air, formerly the N. B. C. Symphony, played throughout the evening, and for the second half it was joined by the Duke Ellington band.

It was the second half that caught fire. To hear the Ellington gang sock and rock was not surprising, but to have Arturo Toscanini's old orchestra enter into the jazz spirit with conviction was unusual. The symphony boys were beating out the rhythms solidly and they were giving their tones the kind of color jazz needs. These symphonic players are pros, of course, but it does not follow that they have the jazz metier in their blood. Clearly the Ellington band provided leadership and inspiration.

Mr. Ellington introduced a freshly written composition called "Night Creature." He calls it "a tone parallel for piano, jazz band and symphony orchestra." It has a lot of imagination, and it uses the two musical mediums with subtlety and vitality. The idiom is jazz, but it has an expansiveness and mood rarely encountered in the brief numbers one hears generally in jazz circles. Luther Henderson, who made the symphonic orchestrations of all the Ellington pieces on the program, deserves a lot of

credit for his taste and know-how.

In the middle part of "Night Creature," Mr. Ellington got off the podium several times and sat down at the piano to play solo passages. These used figures in the high treble and low bass to develop an eerie atmosphere. It was an effective idea the first time it appeared; by the third and last time it was beginning to wear thin.

The final section had a wonderful gusto, just as the third Ellington work, "Harlem," was filled with wild rhythms and savage colors. Mr. Ellington's "New World A-Comin'," which dates back to 1943, was more like a tone poem. To be candid, it seemed a bit pretentious. The piano soloist, Don Shirley, played with technical smoothness and fine style.

Don Gillis, president of the Symphony Foundation of America, the parent organization of the Symphony of the Air, led the orchestra in the first half. Mr. Gillis undoubtedly knows that his pieces are

not as good as those of Duke. He did not seek to make more of them than they are.

But Duke was the story. One knew he had a fine band. One knew he could turn out a neat piece of music. But listen, friends, that Duke can make the longhairs play his way.

'Carmen' at 'Met'

THE dream of every mezzo-soprano is to sing the title role in "Carmen," and Blanche Thebom did so for the first time at the Metropolitan Opera Wednesday night.

Miss Thebom's Carmen is possibly the most interesting characterization of her Metropolitan career. The music lies well for her voice, and she sings it with assurance and seeming ease. There were a few times when Max Rudolf, the evening's conductor, was hard put to keep orchestra and singer together. These matters, however, seemed to disturb Miss Thebom, or for that matter the audience, not one whit.

Miss Thebom in fact seemed to be less concerned with vocal display as such than with

making Carmen come alive on the stage. She did so to

remarkably good effect.

Although no two old fogies agree on how Carmen should be done, there seems general agreement that the characterization should be a convincing one. Miss Thebom's Carmen had just this quality Wednesday night. There was nothing studied, artificial or synthetic appearing about it. It was a performance that was coherent and carried conviction. The audience received it with much enthusiasm.

Nadine Conner, making her first appearance of the season as Micaela, sang very prettily, and Clifford Harvuot was effective as Morales, also a "first of the season."

Others in the cast were Kurt Baum, Robert Merrill, Osie Hawkins, Heidi Krall, Margaret Roggero, George Cehanovsky and Alessio de Paolis.



Duke Ellington

DUKE ELLINGTON

Ellington's Artistic Style Superb With Symphony of the Air

NEW YORK—If all the world there is probably no musician of kin talent as great as Duke Ellington. Just like Count Basie said just a few days ago, "There are many Duke's but there's only the one Ellington."

That fact was borne out more than ever here Wednesday night when the master-jazzman, the surgeon of swing, came to again honor the ears of those who love music at Carnegie Hall. This time the unmatched musician of this or past generations, came to lead and play with the famous Symphony of the Air. To write that it was the perfect marriage from which the greatest of sounds were born is just a play on words and is only used because the genius of Ellington extends beyond description.

Even without so large an assemblage of finished musicians the Duke plays and composes the type of music one feels as well as hears. With him loose on the sound barrier it's like listening with the heart. The instrumental vitality of his band always seems to reach across the distance and ears out like sounds to come, and not of our time. It's like a musical preview into the future, yet you always know that it's Ellington because music like that could only be Ellington.

At Carnegie Wednesday night he was again beyond greatness. His conducting was done with the same ease and grace with which his ready smile covers his face, one which doesn't show years but sharp and flat. Under his baton the Symphony of the Air showed a versatility never like this before, and all

through the night there was an excitement that was intriguing and an abounding variety that embraced Carnegie

in hues of tonal brilliance that shall never be forgotten by those present and—IZZY ROWE.

'Duke Of Ellington' Captivates Emory; Invades Waluhajo Thurs.

By MRS. L. McALLISTER SCOTT

When the Student Council at Emory University with Mr. Kenneth Murray as president chose a band to play for its week of Spring activities it was the famed Duke Ellington aggregation.

Duke and his band are on a tour of the South, having appeared at the University of Florida recently, also gave a concert for the Alpha Kappa Alpha Sorority at Tallahassee and at other southern universities.

It was his pleasure to be guest of the one and only Duke at a concert-dance on May 7 and also at the formal ball that night. The band had already played for the dance on Friday night.

It has been said of the famous composer and musician that he could play three days and nights without stopping and all of the numbers would be his own compositions.

Dreams do come true—a concert and dance, almost six hours of wonderful music from the magic fingers of the master, himself and his wonderful band, all of which are artists.

The students for the most part during the concert sat in rapt attention not caring to dance, but drinking in the sweet and dulcet strains of the band. The rendition of "Gonna Tan Your Hide" written by Strayhorn and Ellington featuring the drummer Dave Black brought forth tremendous applause. In fact it was enjoyed so very much

that there was a request for a repeat performance at the ball.

Chatted with Dean E. H. Reese and Miss Nina Dusk, dean of women, they too are to be complimented for the type of program enjoyed. The students in every reflected in every way to the high standards of the school.

Other highlights of the concert were the songs by the vocalist Jimmy Grisson, "Flamingo," "Teach Me Tonight" and "Baby, You Should See What I Got For You." Ray Nance was featured in "Squeeze Me But Don't Tease Me"; Harry Carney in the "Serious Serenade" and Jimmy Woode in "Happy Go Lucky Local."

Time out for supper and a breath—found us back at the formal ball

which was climaxed by the initiation of several outstanding young men into an honor society and the choosing of the most outstanding young man (according to Dooley's standards) on the campus and the selection of the queen.

A rare and unforgettable treat was a peep in with the Duke before ball at work with Ray Nance on a very, very new number, "And Don't You Forget It" should be a hit. It was that something that will catch on with the public.

ORCHIDS to the Student Council and its dynamic president. It will be a living monument to your greatness. Continue to be the ambassador of goodwill wherever you are and go—thanks for making this old World a more delight-

ful place for giving it such music
It's always a must on my list
when you play and I'll be there this
Thursday night when you and your
band appear at the Waluhale.

Tan artists sweep *Afro-American* French jazz doll

Baltimore, Md.

PARIS — A survey on French Jazz preferences shows the first 20 to be American, but gave the nod to two French instrumentalists with the late Django Reinhardt on 21st slot and Claude Luter, a purveyor of the New Orleans style, in 22d place.

The survey was run by Daniel Filipacchi and Frank Tenot on their daily program on the privately owned radio network, Europe No. 1.

This station is the most powerful private outlet in France and records or tapes programs here and cables them to the Saar from whence they are beamed, since it is illegal to broadcast commercially from France proper.

The top favorite was Duke Ellington followed by Louis Armstrong, Count Basie, Charlie Parker, Lionel Hampton, Lester Young, Dizzy Gillespie, Sidney Bechet, Fats Waller, Coleman Hawkins, Art Tatum, Clifford Brown, Johnny Hodges and the late Jimmy Lunceford, all of whom are colored.



DUKE ELLINGTON

Music Festival, June 10

Erroll Garner, 'Debussy of Jazz,' And Trio Join Star-Filled Cast

Special Music Festival Mail
Order Ticket Coupon, Page 35

Erroll Garner, most fabulous jazz pianist of today, known to his followers as "the Debussy of jazz," will appear with his Trio at the 11th Annual Philadelphia Music Festival in Municipal Stadium on Friday evening, June 10.

The famous Garner, who cannot read notes of music but whose distinctive piano stylings elicit superlatives from the most severe critics, will offer his jazzy, dreamy, rambling, stirring contribution as an ingredient of "Music U.S.A.," the theme of this year's Festival.

OTHER STAR ATTRACTIONS

Other exponents of the many facets that make up "Music U.S.A." will include the famous Goldman Band, to be conducted in rousing marches by its white-haired founder, Edwin Franko Goldman; Margaret Truman, who will act as mistress of ceremonies as well as sing old American songs; the Eva Yarnall Choir, noted from "Porgy and Bess" productions as well as concerts; Leontyne Price, opera and recital soprano star; Bambi Linn and Rod Alexander, stellar

creative dancing team; the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America (SPEBSQSA), and the All-Philadelphia Suburban High School Chorus conducted by Clyde R. Dengler.

Still other features of comparable quality are to be announced by The Philadelphia Inquirer Charities, Inc., sponsor of the blue-ribbon event which is eagerly anticipated annually by thousands.

MANY PRESS 'RAVES'

Perhaps never has any jazz pianist gathered such a set of press "raves" from top sources as has Garner. A national magazine said "To many true jazz aficionados Erroll Garner is the man for whom the piano was invented."

Another well-known critic says "Garner's great gift is that he is at home in so many styles. He can be bouncy, barrelhouse, pretty and driving—varying lively figures and intricate patterns with simple, intense rhythms."

Garner has recorded some 100 records, a record number of labels for one artist. When he has lost count of the exact number, it is more than 30. It includes nearly all the major disk labels and many of the smaller ones.



ERROLL GARNER

PIONEER PIANIST
Garner became the first jazz pianist in history to appear on the Laclede Symphony Hour television program (St. Louis) last week when he replaced Laclede Little Symphony Orchestra.

Theresa Green Recital Gains Critic Praise

NEW YORK — (ANP) — Theresa Green, young Negro soprano, gave a Town Hall recital here last week and in a large sense fulfilled her potentialities. However, being human, and with her career ahead of her, she will naturally expand her remarkable gifts, and add glow to her rare artistic abilities.

Miss Green sang six groups of songs in five different languages. They were all projected with vocal skill and subtlety. Although not a flamboyant singer, she nevertheless illuminated a deep inner intensity which contributed to the unusual impression she made upon her audience.

Beyond question, Miss Green's voice is a true lyric soprano of limpid beauty, which she manipulates so adroitly that her skill seems to be intuitive.

She was accompanied by a young pianist, David Garvey. He was extraordinary in his ability to highlight her interpretations through his own gift for dramatization at the keyboard.

Una Hadley recital is Town Hall event

BY CARL RSINI DINTN
For ANP

NEW YORK — One of the high marks in my 25 years of musical reporting occurred recently when I witnessed two piano recitals by colored artists and a performance in English by the New York City Opera Co. of "Cinderella" at Town Hall on a single day.

One of the piano recitals was that of Miss Una Hadley.

MISS HADLEY began her program with literature more or less outside the beaten path: the Bach Rummel "What God Hath Done is Rightly Done," the Bach Le Fleming "Awake, the

Voice Commands," both chorale preludes; and the Johann Huhnau (1660-1722) Biblical Sonata "David and Goliath." The great Chopin B minor sonata was the next essay.

To encourage contemporary composers, Vittorio Giannini, member of the Juilliard composition faculty, was represented by his 24 Variations on a Cantus Firmus. The final group included the well-known Liszt F minor Etude, the Debussy "La terrasse des audiences du clair de lune," and "Feux d'artifice," and Smetana's "By the Sea."

Miss Hadley has a piano technique, at times of the German percussive type, far above the average. There is strength in her left hand and her fingers are exceedingly fleet.

SHE DOES NOT always exhibit finish, however. Particularly was this noticeable in the phrasing of the Chopin sonata. Nor is her melody tone always large. The Giannini Variations bore the influence of Cesar Franck and Puccini (Giannini is principally an operatic composer), and were effective.

In the Liszt and Debussy numbers, the artist exhibited a stunning display of delicacy and exquisite finesse. She was greeted by a splendid audience.

TWO NEGRO TOWN HALL RECITALS IN ONE DAY SEEN BY VETERAN OBSERVER OF MUSIC AND DRAMA

Bach-Rummel Selection Followed by Number From the Great Chopin

PRAISE GOES TO TOWN HALL

NEW YORK — (ANP) — The high mark of my more than 25 years of musical reporting occurred recently when I witnessed two Negro Town Hall piano recitals and a performance in English by the New York City Opera Co. of "Cinderella" (La Cenerentola) by Gioacchino Rossini. All were seen in one day.

UNA HADLEY, Pianist

Miss Hadley began her 2:30 Town Hall program with literature more or less outside the beaten path: the Bach-Rummel "What God Hath Done is Rightly Done," the Bach-Le Fleming "Awake, the Voice Commands," both chorale preludes; and the Johann Kuhnau (1660-1722) Biblical sonata "David and Goliath." The great Chopin B minor sonata was the next essay.

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Downbeat Tells Of Hamp

CHICAGO (A.N.P.)—The dramatic story of Lionel Hampton's generosity and his life is described in the recent issue of Downbeat magazine, recognized by many as the "Bible" of the music world.

Entitled "Hamp's Biggest One-Stop Trip For One Man," the article tells how the famed bandleader befriended a white musician, drummer, Belgat (Les) Llessur.

Llessur met Hampton five years ago. Les was playing Chicago Loop spots under the name of Russ Russell. An admirer of Hamp, he visited him. The two struck up a friendship and later Hampton invited Llessur to tour with the Hampton band.

But later Les married and decided to settle in Chicago. He played location jobs in the Windy City for awhile until the travel bug hit again. One night while on the road, he was injured seriously in an automobile accident. He was told by doctors that his back was so badly injured that he must give up drumming.

Back in Chicago, Les was despondent and heart broken. His wife, however, refused to give up. Thinking a wire or letter from Hampton might cheer Les up, she phoned the Detroit theater where Hampton was playing and left a message.

Hampton answered the telegram in person—late that evening and sacrificing a night's sleep to see Llessur.

Hamp suggested Les form an interracial combo, and his visit, advice and concern made Les a new man. The flummied resumed practicing and eventually proved the doctors' predictions wrong.

Now Llessur is scoring with his group which includes Joe Pernell, pianist; Bill Joseph, bass; Emmett Spicer, guitar; Johnny Thompson, tenor and Eleanor Blackmon, vocals.

Hampton First American To Get French Prize

PARIS, France.—Lionel Hampton was among 26 artists who recently won awards for performances on French recordings made during 1954. Hampton was the first American artist to be included as a prize winner in the annual judging conducted by the French Record Academy.

Hampton finished second to Terry Gibbs in a poll of 5000 jazz fans held by Downbeat Magazine. In an earlier poll among critics, Hampton finished ahead of Gibbs as the best vibes player in the business.

Hamp. speaks, Hebrew, captivates Israelites

NEW YORK.—Band leader, Lionel Hampton, and his wife, Gladys, have presented a fully-equipped ambulance to Israel's Red Cross. The announcement of the gift was made during Hampton's appearance on the Steve Allen television show Monday night.

The band leader and his orchestra have just completed a month's tour of Israel where they played a series of sell-out concerts and donated the entire proceeds to the Israel Red Cross, which is called Magen David Adom.

ON BEHALF of American Red Mogen David for Israel, the N.B.C. star, Steve Allen, presented a citation to Lionel for "rendering devoted and substantial service to the people of Israel for wholesome community activity, for great concern for the Jewish people, and for staunchly supporting Mogen David Adom, Israel's first-aid program."

American Red Mogen David for Israel maintains a constant flow of vitally needed equipment and medical supplies to Israel's Red Cross.

ISRAEL WAS captivated by the Hebrew-speaking Hampton, and Hampton fell in love with Israel. He knelt down and kissed the soil of the Holy Land as soon as he stepped off the plane in Israel.

For years, Hampton, a member of a deeply religious family wanted to visit Israel.

"I think it goes back to the time when I was a kid," he said. "I learned the Bible — and I wanted to see the land of the Bible. It was just the thing I had to do." Hampton got his change while touring Europe with his orchestra.

ISRAEL'S Red Cross, which maintains a nation-wide first-aid service, cabled an invitation to Hampton to play a benefit concert.

No one was quite sure how

country, devoted to classical music, would respond to red hot rhythm, but any doubts about the welcome to Hampton were dispelled when a capacity audience roared its approval as Hampton recited a blessing in perfect Hebrew before beginning his first concert.

Scores of extra police had to be drafted to control the crowd that milled around the hall long before the opening, and hundreds of people had to be turned away.



ROYALTY MEETS—Dr. Vera Weizmann, wife of Israel's first President, and herself President of Israel's Red Cross service, Magen David Adom, acted as Hostess at her home in Rehovoth, to the king of jazz, Lionel Hampton and his orchestra, during a six-week sellout concert tour of Israel.

In behalf of the American Red Magen David, Mr. Hampton presented Mrs. Weizmann an Israel Seventh Birthday gift, a new first aid station to be erected in Jaffa.

House in Florence, Ala., to Be Razed for Project... Don't Do It!

Courier Opens Drive to Save W.C. Handy's Boyhood Home

By GEORGE F. BROWN
PITTSBURGH—It would be a crime of callous indifference if the boyhood home of W. C. Handy at Florence, Ala., is permitted to be razed to make room for a housing project. Certainly all Americans—and especially men and women of jazz—must know that we owe a debt to Mr. Handy because he put on paper the form and format of the blues, America's own music, which has made many singers and musicians wealthy and will continue to do for generations to come. W. C. HANDY'S HOME MUST BE SAVED.

If at all possible, the Handy home could be moved to another site. Then the home could be refurbished and made into a shrine of jazz. What better monument could reverberate Mr. Handy's memory? It is not too much to ask that the house be saved, fenced in and kept in condition.

This would be an ideal place for jazz relics: Mr. Handy's music and instruments and mementos, something of Louis Armstrong's, Jim Europe's and items reminding of

Papa Celestin, Fletcher Henderson, Jimmie Lunceford, Chick Webb, Benny Goodman, Paul Whiteman, Duke Ellington, Fats Waller, Andy Razaf, and the greats and near greats, past and present, who contributed to jazz. Cab Calloway, Ella Fitzgerald, Billy Eckstine, Nat Cole, Sarah Vaughan, Dinah Washington, Ruth Brown, Joe Turner and

many others could be represented in this shrine. Instruments, pictures, manuscripts, and such memorabilia can and must be preserved. What better place than the home of the Daddy of the Blues? Attention, ASCAP and James C. Petrillo!

It is quite possible that Mr. Handy and many others do not know that the home will be torn down because the item in the newspapers was very small and probably did not hit many people. If everyone will write to the City Council in Florence, Ala., right away, the home may be saved, then moved if physically possible. If Williamsburg, Va., can be rebuilt along pre-Revolution lines then the Handy home can, too. We must act now so that the home will not be razed—or it will be too late.

W. C. Handy himself owns a lucrative music publishing house in New York and is doing quite well personally. His sight is badly impaired and it is possible that he has not learned of the move to tear down his boyhood home. If at all possible, the Courier will do its level best to save the home and have it made into a shrine for jazz. We owe it to ourselves and to jazz to save this memory of boyhood days for a grand man who has brought music to millions and founded a school of modern movement that is loosely called blues, jazz, swing and popular songs. It's America's music.

Right now: wire, write or phone the City of Florence, Ala., and protest razing W. C. Handy's boyhood house. Then the actual contacts can be made to individuals so that the house can be saved. It won't cost anyone anything, but if the house is saved a lot of people will feel mighty good. Let us hear from you on this project.

Too many of our men and women who made the path easier for us and future generations have been forgotten—and unsung. Certainly this must not happen to W. C. Handy's boyhood home. Please act today!



W. C. HANDY
... boyhood home may be torn down—needed as jazz shrine

W. C. Handy Ill

YONKERS, N. Y., March 18. — The noted composer who reported resting comfortably today at his home after becoming ill yesterday, associates said the 81-year-old Handy had shown indications of a stroke but suffered no paralysis.

W. C. Handy Reported Doing Well After An Attack That Hit Him

YONKERS, N. Y. — Reports that W. C. Handy, famous composer and "Father of the Blues" was showing improvement and may not be the victim of a stroke after all was received with glee by his thousands of friends late Saturday.

Mr. Handy who is 81 but still very much active despite his being near blind was stricken ill Tuesday of last week before leaving for his Broadway offices.

His office said he had developed a weakness of his left arm and leg and that, while there were indications of a stroke, there is no definite paralysis.

Mr. Handy, best known for his St. Louis and Memphis blues and who recently turned out his first book was reported to be planning a complete history of his life for publication in book form. That such a book would be a best seller on one doubt. In addition to being famous for his music he is also known for his contributions to charity. His latest venture was the setting up of a home for the blind.

W. C. Handy On 'Person To Person'

NEW YORK (ANP) — W. C. Handy, composer of the never-to-be-forgotten "St. Louis Blues," will appear on Edward R. Murrow's "Person to Person" telecast Friday, June 3.

Handy, together with his wife, Irma, will be televised by Murrow at their home in Tuckahoe, N. Y. Handy is one of the immortals of American music. His career is a story of the development of the music native to these shores, through ragtime to jazz, and swing to the more recent musical idioms.

Gov. Folsom of Alabama *Also American* greets 'Father of Blues'

Lat. 11-26-33

Thanks to the efforts of Miss Ada Pruitt, former Alabamian, now of Washington, birthday greetings went to W. C. Handy, 86, this week from Gov. James Folsom and other prominent personages of Alabama, Mr. Handy's native state. His birthday was on Wednesday, Nov. 16.

Though blinded and at present confined to a wheelchair, the noted composer still maintains an active interest in his music publishing house in New York City.

Baltimore, Md.

MISS PRUITT, who has been active in Alabama politics for years, spends most of her spare time working in the interest of the blind.

She was the champion of colored blind persons in her home state when she met Mr. Handy several years ago and helped organize the W. C. Handy Foundation for the Blind.

The Foundation sends braille dictionaries to blind schools without regard to race.

* * *

IN ADDITION to Governor Folsom, Reps. George M. Grant and Frank W. Boykins sent birthday greetings to Mr. Handy, at Miss Pruitt's request.

Last year, when she learned that the Handy Home in Florence, Ala. was about to be torn down, she appealed to Alabama congressmen and the home is now being preserved as a national shrine.

The birthday greetings, she says, are part of an effort she is making to have Nov. 16 established as Handy Day in Alabama, to further encourage the work with the blind in that state.

City once turned its back on Roland Hayes

BALTIMORE

Roland Hayes, the noted tenor, gave a concert at First Unitarian Church, Sunday after-

noon, Jan. 9, 1925. There was a time when Baltimore didn't want Roland Hayes when he came to sing, didn't welcome him, and was glad when he went home.

It all came about Jan. 9, 1925, because Mr. Hayes was to sing at the Lyric Theatre in Baltimore where the promoters, the Wilson - Green agency, set up a Jim Crow section on the left side of the house and the balcony.

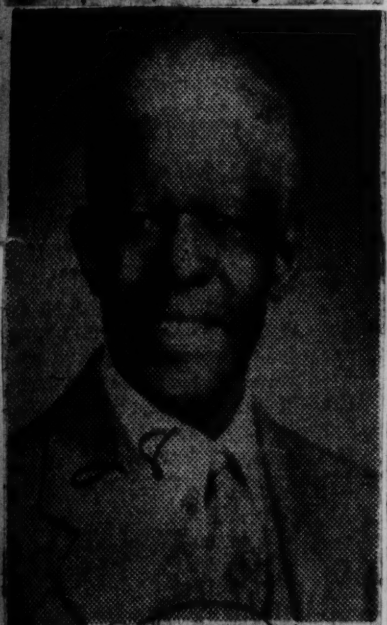
But Mr. Hayes presented his concert here, Sunday and he

that the NAACP demand its return.

So great was the pressure on Mr. Hayes when he arrived in Baltimore Jan. 9, 1925, that he was completely unnerved.

He demanded that the Lyric management change the segregation regulation and when he found it couldn't be done, he held up the concert for 32 minutes while 2,000 people in the audience clamored and clapped and wondered what was going on back stage.

MR. HAYES has appeared in Baltimore four times since the incident: once at Ford's Theatre; twice at Sharp St. Memorial Methodist Church and once at Enon Baptist Church. In each of these instances there was no segregation and no incidents.



ROLAND HAYES

was welcomed and there was no segregation.

The old dispute started in 1925 when Mr. Hayes sang to a Jim Crow audience in Atlanta, Ga. By the time he got to Washington, the whole country was in an uproar.

HAYES WAS bombarded by newspaper editorials, ministers from their pulpits, the NAACP and civic organizations. They demanded that he turn in his Bessie Coleman Medal, which he received in April, 1924, or asked

life and achievements best symbolize the ideals of the United Nations.

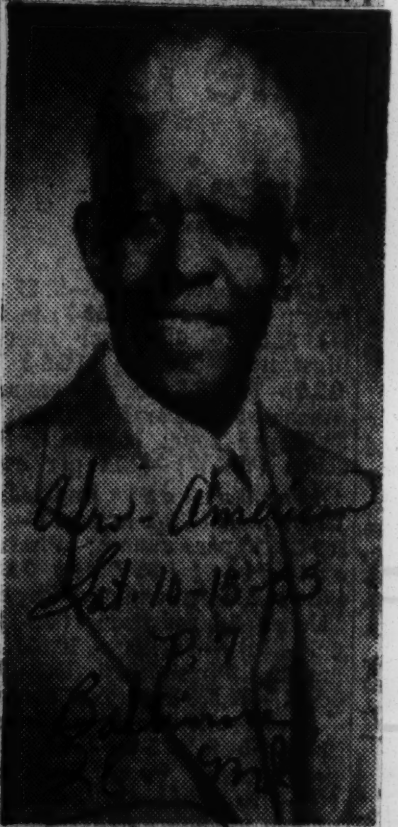
Roland Hayes Heard, Liked In Comeback

GREENSBORO, N. C. — One of the all-time great tenors, Roland Hayes, who has sung regular concert engagements for more than 40-years, drew warm applause from a capacity audience at A & T College last Wednesday night.

Seasoned concert followers agreed, following his singing in Harrison Auditorium, that Hayes had lost little, if any, of his voice quality.

Reginald Boardman was the accompanist.

Both were guests of honor at a reception given by Dr. and Mrs. F. D. Bluford, following the concert.



ROLAND HAYES will receive a citation from Governor Hert-er of Massachusetts during the tenor's recital at Symphony Hall, Boston, Sunday afternoon, Oct. 23, as the Massachusetts citizen whose

Roland Hayes to give recital

After - American
Oct. 11-3-55
BOSTON—An afternoon with Roland Hayes at Symphony Hall has been scheduled for Sunday, Oct. 23 at 3:30 p.m., when the beloved tenor, with Reginald Boardman at the piano, will give his annual song recital.

The program will list, in addition to a concert by Mozart, given in anticipation of the 200th anniversary of his birth, songs by Handel, Haydn, Beethoven, Schubert, Faure, Saint Saens, Holst and Louis Chapin Jr.

Some Afro-American religious folk songs arranged by the artist.

ESPECIALLY INCLUDED in Mr. Hayes' program are some old favorite songs which have been requested by many of the artist's faithful public.

Also to be observed particularly are items of human uplift beyond the significance of mere musical enjoyment, that are projected through all of the performances of Roland Hayes.



After - American
Oct. 11-3-55
Baltimore, Md.
INTERNATIONAL TRIBUTE—Foreign students from the Boston area were present at Symphony Hall on Sunday, to hear Roland Hayes, tenor, and see him receive the first annual award for the "Massachusetts citizen whose life and achievement best represent the faith, spirit and ideals of the United Nations." From left to right are: June Gonzalez, Cuba, a Simmons student; Melita Mascarenhas, India, also from Simmons; Caterina Tosi, Ecuador, Simmons; Irene Danylewycz,

Ukraine, South End Music School; David B. H. Martin, vice chairman of the Massachusetts Committee for United Nations Week; Iyadural Kasiraj, India, a Harvard student; Roland Hayes; Francis Ellis, Liberia, Boston University; Gunta Austrums, Latvia, South End Music School; Betty Winter, United States, Wellesley; Elsa Lindgren, Sweden, South End Music School; and Faith Yamada, Japan, Wheelock.

Roland Hayes captivates audience after being cited by Boston group

After - American
Oct. 11-3-55
BOSTON, Mass.—According to tradition only the greatest and the most beloved of artists are accorded a standing ovation at the beginning of a concert and Roland Hayes, Boston's own, received that honor at Symphony Hall Sunday.

An enthusiastic audience filled the Hall for a recital of classical music and spirituals. The program was dedicated to the United Nations on the eve of United Nations Day.

During intermission, Mr. Hayes was presented a citation by the Massachusetts Committee for United Nations Week. Daniel B. Martin made the award in the absence of Gov. Christian Herter, who is abroad.

The Rev. Robert M. Williams, superintendent of the Washington District of the Methodist church, has been exonerated of charges filed against him by a local grievance committee, the AFRO learned Wednesday.

John M. Ellis, chairman, Dist.

Notable in this group was a new arrangement of "A Dream of Heaven," which transmitted a depth of feeling which distinguishes his work.

Reginald Boardman was the accompanist.

via, Ecuador, Japan, Sweden, Ukraine and the United States stood in a semi-circle while he received the award.

Responding with simplicity, Mr. Hayes expressed his appreciation and then sang the old ancestral folksong, "Rise, Shine for the Light is Coming."

The program included Handel's "Where E'er You Walk;" "Danse Macabre" by Saint-Saens; "Absence" by Berlioz; "Adelaide in English by Beethoven.

SIR JOHN HENSCHÉL, the first conductor of the Boston Symphony Orchestra and with whom Mr. Hayes studied for three years, and who had presented him with a volume of his own songs, was on hand. His

"Morning Hymn" was sung by Mr. Hayes.

Three in the group of spirituals arranged by the artist and also requests were "My God Is So High," "Lit'l Boy" and "Bye and Bye I'm Goin' to Lay Down dis Heavy Load."

Hamlet Girl Making Name In New York

By DON BISHOP.

NEW YORK—While the slick, plush night clubs of Manhattan's East Side are groaning about the less of patronage of television and other less expensive forms of entertainment, you'll hear no such complaint in some of the Greenwich Village places—especially if they're lucky enough to have a Martha Hillian on the pay.

Miss Hillian, the daughter of Rev. and Mrs. W. F. Hillian of Hamlet, plays piano in Casa Allegra, an intimate and informal club at 142 West 10th Street, in the heart of the famous Greenwich Village section of New York.

Four nights a week, Wednesday through Saturday, she plays—and sings a little—and is the heart of a lively and almost continuous entertainment that attracts a faithful set of customers. She has been there a year now, and Tom Schultz, the proprietress of Casa Allegra, assures me that the place wouldn't be the same without Martha.

Bass fiddle players, guitarists, singers, in fact, all kinds of musical people—some good and some not so talented—drop around on an evening and help out with the entertainment. Miss Hillian cheerfully accommodates her piano playing to whatever volunteer artists come forward.

The largest part of her repertoire, rendered over the evening from 8:30 p.m. to 2 a.m., is show tunes.

"I stick to the melodies," she said. "That's why I've lasted so long."

She throws in a few lyrics whenever she feels like it, in an inimitable "scratchy" voice.

Before moving to her present job, she was employed at the Duplex, Cafe Society Downtown, and Marie's Crisis, all in Greenwich Village.

Johnnie Got Ejected.

She worked six years in Marie's Crisis. There, too, customers would join in the fun. One night a skinny lad began singing and before long he was rolling on the floor, singing all the while. The owner threw him out of the place for such silly carryings-on.

A short time later this same singer made some recordings and

was an immediate hit. His name was Johnny Ray.

Miss Hillian recalled that she wasn't much impressed by Ray's singing.

"But I wouldn't have thrown him out," she volunteered. "Because I've heard worse."

The energetic Miss Hillian acknowledged that her present employment is a far cry from what she would have expected to enter when she was a student at Livingstone College in Salisbury, N. C. The daughter of the pastor of A.M.E. Zion Methodist Church in Hamlet, she didn't calculate that she would ever become a night club pianist.

In fact after she came to New York, by way of Chicago, following her graduation with a science degree in 1940, she tried to hide the facts of her employment from her parents. She made up all sorts of explanations of the work that she was doing. Imagine her surprise, then, when she was home for a visit once and her mother suggested that perhaps some friends who had come calling would like to hear her play some boogie-woogie!

She never learned how her mother had found out.

Miss Hillian is busy at the moment redecorating an apartment in South Ozone Park, Queens. She spends most of her free time working on it and caring for Booby, a miniature collie.

She brought Booby to work with her once but the outcome was not very satisfactory. The eight months old puppy raised considerable objection to being tied outside the back door of the club. Later, when admitted and allowed to sit on Miss Hillian's lap while she played the piano, the pet insisted on putting her paws on the keyboard also.

"Booby's a real ham, you know," said her owner, rather proudly.



Martha Hillian (above), native of Hamlet, is featured pianist at Casa Allegra, a night club in Greenwich Village, New York.

Music: Town Hall Recital

Theodore Hines Sings 2d Solo Program Here

THEODORE HINES, bass-baritone, who made his New York debut at a joint recital in 1944, Tuesday night gave a solo and conscientiously planned program at Town Hall. It was his second solo recital in the auditorium. He sang there three years ago.

The singer's program featured "Viol' ernate Gedeon" of Brahms. It also included "Rollend in Schaeffenden Welken" from Wagner's "Creation," Mozart's concert aria "Per questa belle mano," lieder by Richard Strauss, French art songs and a group of spirituals.

The singer exhibited some hoarseness at the start, so he may have been suffering from a cold. But the truth is he only had full control of his voice in the lower register. There it was deep, sonorous and pleasant-toned.

Sometimes the top tones were of good quality, too, but they were not always predictable. This uncertainty meant Mr. Hines could not always sing as beautifully as he intended, but his musicianship was evident and his interpretation showed imagination and a good grasp of style, even if there was no great depth of feeling.

The excellence of the singer's taste was especially evidenced in the four attractive Strauss songs he selected. They were "Mein Herz ist stumm," "Ach, weh mir, unglueckhaften Mann," "Im Spaetboot" and "Wie sollten wir geheim sie halten."

Arpad Sandor was the skillful accompanist. R. D.



Theodore Hines

Paris Music Circles Turn To Nude Girlie Show For New Artist

By MORTON VON DUYKE

PARIS — (INS) — Singing in a nude girlie show isn't the usual royal route to grand opera, but that's the way Charles Holland reached the top.

And in doing so, the 37-year-old New York tenor became the first American ever engaged by the famed Paris Opera on a contract basis.

A few others had made one-shot guest appearances.

Holland was tossing off a few arias between the bumps and grinds in a Parisian revue called "Skirts Ahoy," he recalled today in an interview when he was "discovered" by Maurice Lehmann.

So impressed was Lehmann by the Negro singer's voice that he promptly offered Holland the role of Monostatos in the Opera's new super-production of Mozart's "The Magic Flute."

"It killed me to do it," Holland said, "But at first I turned the role down. It was a baritone role and the part demanded coloring in my voice completely contrary to the way my voice had been trained."

He changed his mind and accepted the role, Holland explained, when he also was promised the lead tenor part in Bizet's "The Pearl Fishers" at Paris' other opera house, the "Opera Comique."

In the latter production, Holland received eight curtain calls at the end of his performance. Both Holland and the critics were unhappy about the role in "The Magic Flute" he had taken against his better judgment.

Holland, who started studying voice at the age of 14, came to Europe in 1949 and said the going was very rough until his discovery by Lehmann.

He supported himself, wife and child by some radio and recording work, along with doing the girlie revue, until he was put

under contract by the Paris Opera.

About his future, Holland said:

"I want to go back to America and show them what I can do. I'm not a sentimentalist, but I love America."

"And why not be truthful, It's my ambition to sing at the Metropolitan."

Mahalia Jackson May Make Peace Tour For The State Department

Defender Sat. 10-8-55 P.15

WASHINGTON — The U. S. Department of State has taken under advisement the proposal to send Gospel Singer Mahalia Jackson behind the "Iron Curtain" on a singing peace mission.

The Reverend James L. Lofton, youthful pastor of Detroit's 6,000-member Church of Our Prayer, 3711 Woodward ave., made the proposal originally in a letter to Secretary of State John Foster Dulles.

He has been joined in recent weeks by a growing number of Detroit and Chicago clergymen. In addition, religious youth groups throughout the nation have endorsed a "Mahalia Jackson peace tour."

The International Mahalia Jackson Fan Clubs, composed of foreign and American students on college campuses, have also urged that the "Queen of the Gospel Singers" be sent on the peace mission.

In a letter to Rev. Lofton, the chief of the State Department's public services division, Howard A. Cook said:

"Secretary Dulles has asked me to thank you for your letter suggesting that Miss Mahalia Jackson make a tour of the Soviet Union in the interest of furthering international understanding. The spirit which prompted you to write is appreciated."

The State Department official pointed out that President Eisenhower had included in his opening statement at the recent Big Four Conference in Geneva, Switzerland, "the question of renewing contact between the American and Soviet people."

He added: "In his report to the nation after his return from the conference, the President stated that this subject was freely discussed from the standpoint of facts, information and renewed

visits by the citizens of each country into the territory of the other."

Typical of the growing support for the campaign to send Mahalia Jackson on a "Round-the-World Mission" was a formal resolution adopted by the Baptist Youth Fel-

lowship at their Annual Retreat in St. Louis, Mo. The resolution read, in part:

"We urge Secretary of State John Foster Dulles to give favorable consideration to a proposal by Detroit and Chicago clergymen that the American government send Gospel Singer Mahalia Jackson on a singing peace mission behind the Iron Curtain . . ."

Mahalia Jackson has gained wide fame as a Columbia Broadcasting System (C.B.S.) radio and television personality, and as a Columbia recording artist. She is soloist for the more than 4,500,000 members of the National Baptist Convention.

Mahalia Jackson

Scores New Hit

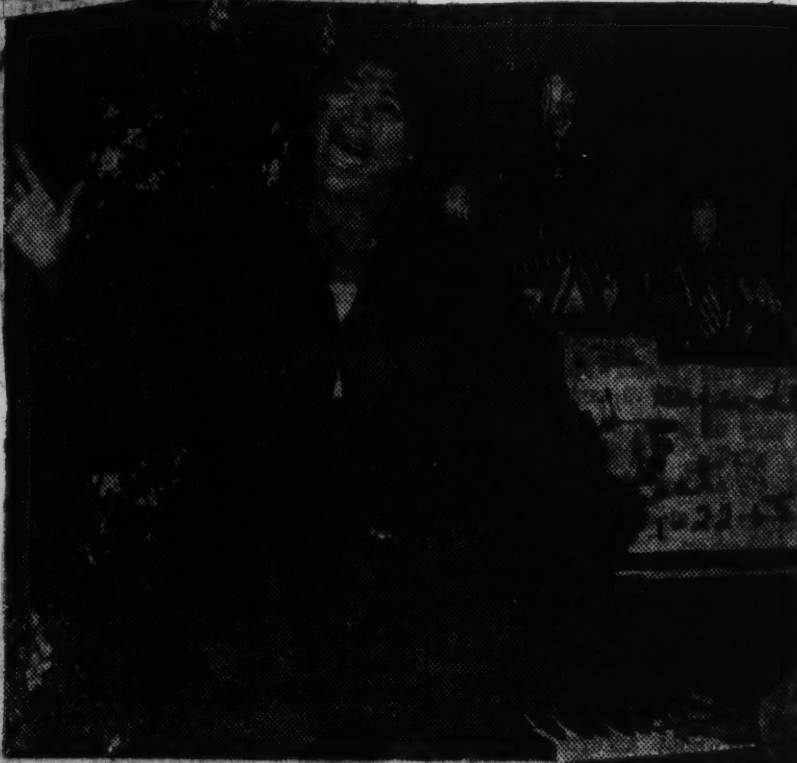
Mahalia Jackson, "Gospel Queen of Song," and featured artist for the Columbia Broadcasting System, is winning new laurels for her brilliant rendition of "Walk All Over God's Heaven," written especially for her by Prof. Thomas A. Dorsey, nationally known composer and director of the Senior Choir at Pilgrim Baptist church, Chicago.

Mahalia's new Columbia recording has already reached record breaking proportions, and since its release less than 3 weeks ago more than 250,000 copies of the disc have been sold. At that rate the million sales mark will be attained, officials state, as the recording will soon be released in the South and South-west where both Mahalia and Prof. Dorsey enjoy great popularity.

Mahalia Jackson is the first of her race to have a sustaining program on the CBS nation-wide chain and her Chicago outlet is Station WBBM, where she appears every Sunday at 9:35 p.m.

"Walk All Over God's Heaven," now tops Mahalia's other records in her Columbia album, among them "Rusty Old Halo," her first Columbia release; "Treasure of Love," and "Jesus Met the Woman at the Well."

Prof. Dorsey has won wide fame as the composer of "Precious Lord, Take My Hand," which has been translated in more than 50 foreign languages. Another of his songs, "Peace in the Valley," has been the featured number of Red Foley, famous Decca recording artist.



MAHALIA JACKSON

Mahalia Jackson Not Without Honor in Her Own Home Town Chicago

CHICAGO — It has long been said and accepted that "A man (woman too) is always without honor in his own home town." Notwithstanding in the case of Mahalia Jackson, whom they call the "Queen of Gospel Singers," such is far from the truth. Here in her home town, Mahalia is bathed in honor and glory, a beloved citizen.

The widely known gospel singer whose recent coast to coast CBS-radio show bowed

off the air with no sponsor to shed a tear, or a buck, is coming into her own locally via TV and radio. Last week she was logged in for two weekly television shows on WBBM-TV. Her debut Thursday night with a half-hour stint with National Credit Clothing pick-

ing up the tab, is her first show. Sunday she will take over another quarter-hour at 10:15. She will have with her Mildred Falls, pianist, and Ralph Jones, organist.

MUSIC FETE TO BE HEARD OVER MUTUAL, W-G-N

Eddie Fisher, Florian Zambach, and Miss Jackson, of the Lyric theater.



Miss Jackson

stars of Saturday's 26th annual Chicago Land Music Festival, sponsored by Chicago Tribune Charities, Inc., will be heard over W-G-N and the Mutual network during a

broadcast of festival highlights.

Mutual will air the 9 to 10 p. m. portion direct from Soldiers' field. W-G-N plans to present a delayed broadcast of a 75 minute period beginning about 10:15.

Radio listeners joining the 80,000 spectators in the field also will hear a 300 voice barber shop chorus from Chicago and suburbs; Handel's "Hallelujah Chorus" directed by Dr. Edgar Nelson, general choral leader, and the contest chorus singing "America, Our Heritage," by Helen Steele. The Mississippi Misses, a Sweet Adeline quartet from Fort Madison, Ia., also will perform.

Philip Maxwell, director and master of ceremonies, will ask radio listeners to join in the festival's match lighting ceremony. The 8,000 members of the cast will come from 40 states and Canada.

Weber Musical Director

Fisher, singer of popular songs, and Zambach, known as the poet of the violin, will be accompanied by the festival symphony orchestra, conducted by Henry Weber, music director of the festival. The Jack Halloran quartet will accom-

pany Miss Jackson, who is called the queen of gospel singers.

After an exhibition by some 500 baton twirlers, the three judges of the vocal contest held earlier will announce winners. Judges are Sigmund Spaeth, composer; Dr. Rudolph Ganz, pianist and conductor, and Miss Carol Fox, director

Mahalia Jackson Finds Reward In Serving God Through Gospel Songs

By JOHN BARROW

CHICAGO. — (INS) — With Mahalia Jackson, singing comes as naturally as stewing a pot of New Orleans shrimp gumbo. She is called a genius at both. Her rich, soulful voice earned her the title of "Queen of Gospel Singers" from fans in America and Europe. They would rave over her gumbo, too, if she could put them all in her Chicago apartment.

And this throws some light on a phenomenal person. She loves people. She looks on her CBS contract as a vehicle to reach more people "with the praises of the Lord."

Refuses Jazz Offers

Her heart felt singing of "Hasty Old Halo" rivals the best of the blues immortal, Bessie Smith. Yet Mahalia has turned down big money from headliners such as Louis Armstrong to drop gospel singing for jazz.

The jolly 43-year old woman said today:

"The church has been my whole life. I've been repaid more and more over what I've given. You can't serve God without serving your fellow man."

Her simple warmth and sincerity grip everyone who ever has seen Mahalia. CBS executives started her on a network radio program, replaced it with a Chicago television series and now say they are looking for a coast-to-coast TV spot for her.

She is known coast to coast from 15 years of concert tours. She created a sensation May 4 on Arthur Godfrey's TV show. In six appearances at New York's Carnegie Hall, she packed in capacity crowds.

Hers A "Divine" Power

What is the golden something-or-other that gives Mahalia Jackson such appeal? Her eyes roll upwards as she ponders. A divine she suggests, a vocation or calling to spread the gospel. She says:

"If one feels sad and sings songs of hope, he is revived—renewed. There's a divine power."

But that doesn't explain a strange, stirring quality to her singing that many people try to analyze. She can't explain it, either.

"It's not the voice they don't understand," she says. "There's something else, something bigger behind it. A spiritual gift. They hear the 'cry'—but there's something else."

That mysterious "something else" brings her hundreds of fan letters each month from throughout the nation and sometimes Europe. She said:

Hope During Own Illness

"They ask my advice on family problems, ask me to pray for the dead. Most of them say I've uplifted their spirits. One lady sent me a beautiful cross with jewels on it. Men get on the phone and ask me to marry them."

Her spiritual counseling was turned inward during the European tour. She relates:

"After I appeared in Paris, I hoped to go on to Rome and then spend Christmas in the Holy Land of Jerusalem. I didn't even get to Rome. I collapsed. I was really sick. I had to have an operation for a tumor. It was one of those things that can suck you right down. I lost 50 pounds."

She insists, however, she never lost hope.

"Oh, no," she said. "Since the coming of Christ, man is not without hope. In Moses' time he was. But after the coming, man can even destroy himself and still be redeemed."

Background In Church

The daughter of an impoverished barber who preached Sundays at the Mount Mariah Baptist church in New Orleans, Mahalia and her three brothers and two sisters were reared on tough luck, lightened by prayer. And prayer was mixed with song. She says:

"We lived between the levee and the railroad tracks. As far back as I can remember, I heard men singing as they loaded cars. At night, folks would be sitting around chewing sugar cane, popping pecans or shelling peas—and singing."

"I never took any lessons. I can't read music. I used to listen to records of Bessie Smith. I also liked Lawrence Tibbett and Grace Moore."

"I was singing in church at—I must've been four or five when I started. In the south, all churches sing gospel. The white ones, too. It's congregation singing, not just the choir."

Mahalia remarked this difference was the first thing she noticed when she moved to Chicago 25 years ago. She said:

Does Own Cooking

"Just the choir sang. Only hymns and anthems. I started singing gospel songs with a bounce—the way we do in the south. Everybody liked it. It reminded them of home. It was 'hometown singing'."

It wasn't until years later that her "gospel with a bounce" began solving her money problems. She now drives a baby blue convertible, but lives simply in a five-room apartment where she does her own cleaning and cooking. A marriage was dissolved some time ago and she doesn't like to talk about it.

Despite her fame in concert, recording, radio and television work, Mahalia still sings for free at Chicago Baptist churches. She spearheads a go-to-Sunday school drive among her neighborhood youngsters. Looking at her CBS contract, she muses:

"God's sure got peculiar ways of getting his message over. CBS saw in me a thing they considered an art—the way I put my songs in New Orleans, Mahalia and her over."

"But at the same time, the gospel reared on tough luck, lightened by prayer. And prayer was mixed with song. She says:

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Mahalia Jackson May Sing Behind Famous 'Iron Curtain' Soon

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Typical of the growing support for the campaign to send Mahalia on a "Round-the-World Peace Mission" was a formal resolution adopted by the Baptist Youth Fellowship at their Annual Retreat in St. Louis, Mo. The resolution read, in part:

"We urge Secretary of State John Foster Dulles to give favorable consideration to a proposal by Detroit and Chicago clergymen that the American government

send Gospel Singer Mahalia Jackson on a singing peace mission behind the Iron Curtain . . ."

Mahalia Jackson has gained wide fame as a Columbia Broadcasting System radio and television personality, and as a Columbia recording artist. She is a soloist for the more than 4,500,000 members of the National Baptist Convention.

Versatile Eva Jessye Choir to Join Star-Packed Lineup at Stadium

Special Music Festival Main Order Ticket Coupon on Page 8

The Eva Jessye Choir, one of America's foremost choral groups, unique for its versatility and creativity in singing and staging American folk songs of many varieties, will appear at the 11th annual Philadelphia Music Festival.

This was announced yesterday by The Philadelphia Inquirer Charities, Inc., sponsors of the entertainment highlight which this year will be held on Friday evening, June 10, in Municipal Stadium. It also was announced that Festival tickets will go on sale tomorrow at four central-city box offices and at three other convenient locations. Tickets also may be ordered by mail.

OTHER TOP ATTRACTIONS

The Eva Jessye Choir joins a star-packed lineup of entertainment attractions that already includes the Coleman Band, conducted by Edwin Franko Goldman; Bambi Linn and Rod Alexander, dance team; Leonora Price, soprano, and members of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America (SPEBSQSA), with other features to be announced.

The choir will add its distinctive contribution to "Music USA," which will exploit the almost limitless kinds of music that have arisen over the years in this broad country.

Thus, the choir will recreate old minstrel days and also will recall the haunting spirituals as well as songs by Stephen Foster and other inland writers, known and unknown.

VARIETY OF TALENTS

Members of the Eva Jessye Choir, however, are not merely singers. They also dance and act, these talents being incorporated into their song renditions.

The singers are veterans. Most of them have appeared in "Porgy and Bess." Miss Jessye has been choral director for all productions

of the Gershwin opera, including that which triumphed in Europe under the sponsorship of the State Department and which was seen last season at the Forrest here.

Over the years, scores of other Eva Jessye Choir members have been in countless other Broadway productions, as well as in films, on television and radio, and on the concert stage. To name but a few, there are Lawrence Winters, opera star; Muriel Rahn, who portrayed "Carmen Jones"; Helen Dowdy and William Smith, popular favorites.

HONORED MANY TIMES

Miss Jessye, born in Kansas, was gifted with both a fabulous memory and tremendous music talent. She has been directing choral groups since the age of 12. She holds bachelor's degrees from Western and Langston Universities and a master of arts degree from Wilberforce University. In college she won medals in poetry, essay, oratory and music, and taught classes in dramatics although she herself never had a lesson.

Miss Jessye attributes the success of her choir to several factors. Each singer, for instance, is selected not for his or her own talents alone, but must pass certain tests for imagination, originality and dramatic expression.

"Each person must provide a distinct color for the vocal canvas," Miss Jessye says. "One singer is valued for his ability to project the humorous, another for her deeply religious portrayals or perhaps for her down-to-earth speech. Still another may be chosen for his hearty, neighborly vocal tone, or for his ministerial manner, another for expression of a particular mood, others for the light modern or heavy jazz delineations."

PERFECT BALANCE

The individual talents then are weighed carefully and utilized to the best interests of the presentation, so that a perfect balance is maintained, one of variety, simplicity, yet with touches of sophistication where required, light and deep by turns, and with un-failing good taste.

Many of the choir's special features are evolved during rehearsals, one singer contributing one line, another completing the stanza. Sometimes the entire



Eva Jessye will direct the Eva Jessye Choir at the Philadelphia Music Festival June 10.

musical idea is completed at one sitting. This creative process results in a freshness and authenticity seldom encountered on the musical stage.

The Music Festival staging this year will have a "new look," which means a closer look by members of the audience. All the performers will appear in the exact center of the Stadium field, so that every seat in the huge horseshoe amphitheater will be the same distance from the stage as every other seat on that row.

CAPACITY REDUCED

This means that seats on the north end of the Stadium must be closed off, reducing the attendance capacity from 100,000 to 60,000, but the sacrifice is deemed well worthwhile by Inquirer Charities off-

cial because of the increased visibility and greater ease of presentation.

Beginning tomorrow, tickets may be purchased in person from 9 A. M. to 5 P. M. at six locations, and at Gimbel's during department store hours. Box offices are at The Inquirer Building, Broad and Calowhill sts., first floor; 14 S. 10th st., 1422 Chestnut st., and Rowell's in Germantown. Tickets also may be obtained at the Walt Whitman Hotel, Camden, and at the travel bureau at 69th St. Terminal, where special round-trip Festival bus tickets also may be purchased.

Tickets may be ordered by mail via the coupon herewith.

Festival transportation facilities are being arranged by all agencies concerned, including the Pennsylvania Railroad, which will run special trains from Chestnut Hill, Paoli, Media, Wilmington, Trenton and Reading.

CONCERTS, RECITALS TODAY

HILFARMONIC - SYMPHONY, Carnegie
Hall, 8 P. M. Conductor, Cantelli;
Valtes, Sleseking, pianist.
Symphony in D.....Haydn
Piano Concerto in C.....Mozart
Favane pour une infante delate Ravel
Three Dances from the Tales-Cor-
de ballet.....De Falla
ORGIA LASTER, soprano, Town Hall,
8.30 P. M.
The Blessed Virgin's
Exposition.....Purcell
Das Zaichen; an Ode in g-maj. Mozart
Nunmehr di Sonnschein Licht;
Ballet.....Schubert
Die Blinden; Blinden-Ruh.....Strauss
Favane.....De Falla
Les berceux.....Faure
Air romantique; Air vif.....Poulenc
Sings in There in the Swamp; On
Flouring The Fat Rose of
Summer.....Hindemith
Come You Not from New Castle;
Plough Boy.....Arr. by Britten
Group of spirituals

INTERNATIONAL MUSIC LOVERS
GUILD, Carnegie Recital Hall, 2:45
P. M. For Men, F. H. B. and
Patrick's Semi-Military Steel Band and
Orchestra conducted by Ernest and Rob-



Opera Maestro—

First Negro to be engaged as a conductor of a professional American opera company, 35-year-old West Virginia-born and Cleveland-educated Everett Lee is one of the two native maestri added to the musical staff of the New York Opera Company for its spring season, slated to open at the City Center of Music and Drama on March 17.

Negro to Conduct City Opera

Everett Lee, who is believed to be the first Negro musician engaged as conductor of a major professional opera company, will make his debut with the New York City Opera at the City Center a week from tomorrow afternoon when he will direct "La Traviata." The two singers who will make their debuts with the company next week are Gilbert Russell, tenor, as Ernesto in "Don Pasquale" Thursday night, and Marjorie Gordon, soprano, as Olympia in "Tales of Hoffmann" Saturday afternoon.

Twelve major roles will be sung by the company for the first time with the company during the coming week. This is the last of the City Opera's spring season, which closes with "La Bohème" Sunday night, April 17.

Hortense Love On Repeat Dixie Tour

Defender Chicago, Ill. Sat. 12-3-55

Hortense Love, Chicago's versatile singer-actress is on a repeat tour of the south that has music lovers in that section all agog. Miss Love just completed a successful concert series in Georgia where she appeared before capacity audiences.

The current tour opens with a concert in New Orleans, La., Dec. 4 and will cover most of the neigh-

boring states. The tour will be climaxed with a concert in New York's Town Hall next Jan. 29.

Miss Love is an exponent of the two arts of drama and song with talents equally balanced. Included

on her programs carded for this tour will be scenes and songs from Shakespearean plays, the great story "Ruth and Naomi" told in the words of the Bible and oratorio arias, and seldom-heard settings of lyrics by Negro poets.

One of the country's outstanding designers has made the beautiful gowns and costumes to be worn at this performance by Miss Love, whose grace and charm are the cynosure of all eyes that have witnessed her recitals.

Music: Dorothy Maynor

By ROSS FARMENTER

DOROTHY MAYNOR'S recital Monday night attracted almost 1,200 to Town Hall. Special interest attached to the event because it was the soprano's first New York recital since December of 1947. There was additional interest also because of the character of the singer's career. Miss Maynor was catapulted to the top in her first season of professional singing, which was 1939-40. Since then there have been fluctuations, and her well-wishers were concerned about how she would sing after an eight-year absence.

Wed. 11-26-55

The first thing that needs to be said is that the program was lovely in its conception. The singer selected songs of exquisite quality, and she was keenly aware of how poetic each one was. With her dignity, her sincerity and her powers of projection she conveyed their varying moods as well as their beauty of concept.

Yet in terms of actual sound, especially in the first half, the effect was often uneven. Miss Maynor's voice was lovely when it was high and soft. However, it often became edgy and a bit shaky when she increased the volume. There was a sharp contrast between the timbre of the soft highs and the almost masculine lows. Sometimes, in order to sustain her vocal lines to the ends of the longer phrases, she dropped

DOROTHY MAYNOR, soprano. Ludwig Bergman, pianist. Arthur Sussman, French horn. At Town Hall. Handel's aria from "Il Seducio." Alessandro Scarlatti. Let Me Wander Not Unseen. Handel. O let the Merry Bells. Schumann. Frauenliebe und Leben. Schubert. Ch'io mi scordi di te. Mozart. Auf dem Strom. Schubert. Wie schen wir geheim sie halten. Ruhe meine Seele. Schlagende Herzen. Frühlingsfeier. Richard Strauss. Stresa. Wintter Watts. To the Queen of My Heart. Love's Philosophy. Delius.

the dynamic level disconcertingly.

Thus songs with beautiful moments would be less than satisfying in their total effect. The outstanding exception in the first half was "Suesser Freund" from Schumann's "Frauenliebe und Leben," which was fine-spun throughout.

After the intermission, however, her voice had warmed up. One felt too that the cordiality of the audience had eased her tension. The singing was much more uniformly fine. Especially notable was her deeply felt interpretation of Strauss' "Ruhe meine Seele." It is only two or three times in a season that one hears a song so fully realized.

Wintter Watts' "Stresa" was lovely too. Small wonder the 71-year-old composer was so eager to leave his seat to come to the edge of the stage to shake the singer's hand. And the final spirituals, "Give Me That Old Time Religion" and "In the Bright Mansions Above," were sung with a combination of conviction and musicianship that was quite irresistible.

films in the series, "Nature's Half Acre," will be shown.

On Friday at 8:30 P. M., Basil Beyes, film director, will speak on "Writing the Documentary Film" at the school's radio and film writing workshop.

"The Left Hand of God," co-starring Humphrey Bogart and Gene Tierney, heads the new bill at the R. K. O. neighborhood theatres today.

"The Man From Laramie," starring James Stewart, is featured on the Loew's circuit.

Dorothy Maynor Applauded On Return To N. Y.

NEW YORK — (AP) — Dorothy Maynor's first concert in New York since December 1947, drew applauding music lovers to Town Hall last Monday night.

Since her first season of professional singing, 1939-40, when she hit the peak in an almost unprecedented manner, Miss Maynor's career has fluctuated. Her sincerest friends were concerned about how she would sing after an eight year absence.

Critics were inclined to be gracious with the singer, praising her choice of numbers on the program. However, after the intermission,

Miss Maynor's voice had warmed up and the cordiality of the audience helped ease the tension. That made Miss Maynor's singing much more uniform, one critic declared.

Dorothy Maynor Recital: Her First Here in 8 Years

Wed. 11-26-55
By Francis D. Perkins

Dorothy Maynor's recital Monday night in Town Hall was her first here in nearly eight years. The soprano revealed, as before, a voice of distinction along with some technical shortcomings in a program that began with an aria from Alessandro Scarlatti's opera "Il Seducio, Re di Gerusalemme" and music from Handel's "L'Allegro," followed by Schumann's "Frauenliebe und Leben" cycle.

The basic assets of her voice which had won her a noteworthy reputation at the start of her concert career were again apparent. There was a good range of vocal color, ranging from warm lower notes to bright upper ones. In volume, the range was also generous, but the most outspoken tones, while effective, often suggested an effort in tone production with hardening of timbre.

In softer notes a generally ingratiating quality had occasional slightly clouded moments, while at times the vocal surface seemed ruffled, departing perceptibly from steadiness while not to the point of a tremolo.

But, although Miss Maynor did not command all of the untrammelled tonal clarity needed for Mozart's "Ch'io mi scordi di te" and the "Alleluia" which closed the first half as an encore, there were times when her singing called for unqualified praise, especially in sustained music of a soft or moderate dynamic level. She also gave a general impression of expressive understanding, if not always with the same degree of cogency.

The Schumann cycle, interpretatively exacting, was performed with unusual sympathy and discernment of its varying emotional atmosphere, especially in the closing song, where

pervasive sorrow was conveyed with poignance and difficulty.

The quietly elegaic mood of Strauss' delectably sung "Ruhe, meine Seele" also illustrated Miss Maynor's expressive powers at their best. They were less convincingly shown in some of the more dramatic items of the evening, which were presented with sympathy and intelligence, but not always with due emphasis on their emotional highlights.

The program also included Schubert's "Auf dem Strom" with Arthur Sussman playing the horn; three other songs of Strauss, Wintter Watts' "Stresa," two Delius songs and two Negro spirituals. Ludwig Bergman provided artistically wrought piano accompaniments. Miss Maynor called Mr. Watts to the front to acknowledge the applause which followed a laudable performance of his work.

2d Negro Artist to Make Debut at Met on Jan. 27

Robert McFerrin, American baritone, will make his debut at the Metropolitan Opera House Thursday night, Jan. 27, as Amonasro in Verdi's "Aida." He is the second Negro artist to sing with the company; the first was Marian Anderson, who sang Ulrica in "Un Ballo in Maschera" Jan. 14. Another debut next week is that of Martin Rich, of the Metropolitan's musical staff, who will conduct for the first time in this house in Massenet's "Manon" Tuesday, Jan. 25.

The twelfth year of the Metropolitan's season opens with Puccini's "Madama Butterfly" next Monday night, Jan. 24. Dorothy Kirsten, Margaret Roggero, Gino Paganini and Frank Guarrera will head the cast, with Fausto Cleva conducting. Licia Albanese, Cesare Valletti, Fernando Corena and Nicola Moscona will be the principals in "Manon" the following evening.

Mascagni's "Cavalleria Rusticana" and Leoncavallo's "Pagliacci" will be repeated Wednesday night, Jan. 26, with Zinka Milanov, Richard Tucker, Frank Valenza, Margaret Roggero and Thelma Voepka in the former's cast and Lucine Amara, Josef Metternich, singing Tonio for the first time here; Ramon Vinay, Mr. Guarrera and Thomas Hayward in the latter's. Tibor Kozma will conduct.

In "Aida," Thursday night, Jan. 27, Mr. McFerrin's fellow-principals will be Herva Nelli, Kurt Baum, Blanche Thebom, Norman Scott and Luben Vichy, with Mr. Cleva conducting. Verdi's "Don Carlo" is scheduled for Friday night, Jan. 28, with Nell Rankin as the Princess of Eboli and Ettore Bastianini as Rodrigo singing their roles for the first time here. Della Rigal, Richard Tucker, Cesare Siepi will sing the other leads, with Kurt Adler conducting.

Warner's "Tannhauser" will be sung Saturday afternoon, Jan. 29, with Astrid Varnay, Blanche Thebom, Ramon Vinay, George London and Jerome Hines in leading roles and Rudolf Kempe conducting. Verdi's "Un Ballo in Maschera" will be repeated that evening with Zinka Milanov, Jean Madeira,

Roberta Peters, Jan Pearce, Joseph Metternich, Lorenzo Alvary and Norman Scott as principals and Dimitri Mitropoulos conducting.

2 Debuts to Mark Met's Opera Week

Two debuts mark the 12th week of the Metropolitan

Opera's New York season in the Metropolitan Opera house. Thursday night, Robert McFerrin, a Negro baritone who won the Chicago Land Festival in 1942, will sing Amonasro in "Aida." Tuesday night's "Manon" introduces Martin Rich, a conductor slated to make his Chicago bow in the same opera next May. The week's schedule follows:

Monday at 8:30—"Madama Butterfly," with Dorothy Kirsten, Margaret Roggero, Gino Paganini, Frank Guarrera, Alessio De Paulis, Fausto Cleva, conductor.

Tuesday at 8—"Manon," with Licia Albanese, Cesare Valletti, Fernando Corena, Nicola Moscona, Ballet with Mia Slavenska, Martin Rich, conductor (debut).

Wednesday at 8:15—"Cavalleria Rusticana," with Zinka Milanov, Margaret Roggero, Richard Tucker, Frank Valenza, Kurt Adler, conductor; "Pagliacci," with Lucine Amara, Ramon Vinay, Josef Metternich, Frank Guarrera, Tibor Kozma, conductor.

Thursday at 8—"Aida," with Herva Nelli, Blanche Thebom, Kurt Baum, Robert McFerrin (debut), Norman Scott, Luben Vichy, Ballet with Slavenska.

Fausto Cleva, conductor. Friday at 8—"Don Carlos," with Della Rigal, Nell Rankin, Cesare Siepi, Richard Tucker, Ettore Bastianini, Jerome Hines, Kurt Adler, conductor.

Saturday at 2 (Broadcast)—"Tannhauser," with Astrid Varnay, Blanche Thebom, Ramon Vinay, George London, Jerome Hines, Rudolf Kempe, conductor.

Saturday at 8—"Un Ballo in Maschera," with Zinka Milanov, Roberta Peters, Jean Madeira, Jan Pearce, Josef Metternich, Dimitri Mitropoulos, conductor.

Makes Debut At Met In 'Aida'

NEW YORK—Robert McFerrin, a 33-year-old baritone, became the second Negro singer to appear at the Metropolitan opera when he sang the role of Amonasro in "Aida" last Thursday.

The first Negro to appear at the Met was Contralto Marian Anderson, who sang in the "Masked Ball" three weeks ago.

McFerrin, a Chicagoan, was chosen the best male singer in the Chicagoland Music Festival in 1942.

Metropolitan Opera Company Stars 2d Negro --McFerrin

NEW YORK—(INS)—The Metropolitan Opera, which has been producing more and more home-grown products in its company, extended the hand of opportunity tonight to a fine young baritone from Marianna, Arkansas, and the profit was mutual.

Robert McFerrin, the second Negro to become a member of the met company, made his debut as Amonasro in Verdi's "Aida," following in the footsteps of Marian Anderson, whose magnificent debut earlier this month made American operatic history.

Young McFerrin—he is 32, comes to the Met by way of the Metropolitan auditions of the Air, in which he was a 1913 winner. Last summer he first impressed New York as a soloist at Lewisohn stadium, the City's great outdoor Amphitheatre of music for the masses.

As Amonasro, McFerrin displayed a fine aplomb and presence worthy of a veteran.

MATURE "OLD PROS"—Dramatically, he matched the "old pros" who surrounded him. His solo arias and duo passages touched on the magnificent. Only in the ensembles and when singing against the full cry of the orchestra, did his relative inexperience in the Met atmosphere make itself evident. Then—as is so often the case with newcomers to the huge house—he literally was drowned out.

But this is a minor criticism and a fault, if such it can be fairly called, that he undoubtedly will overcome as he goes along. The "thrust" of the voice out into the met vastness is something that must be cultivated.

All in all, McFerrin is a welcome addition to the Capital of U. S. opera and belongs on that stage.

For McFerrin's debut, manager Rudolf Bing selected a veteran cast. Herva Nelli was a superb Aida. Blanche Thebom was her inevitably thrilling princess, Amneris. Kurt Baum sang Radames, with Luben Vichy as the king and Norman Scott as the high priest, Ramfis. Fausto Cleva conducted and Prima Ballerina Mia Slavenska contributed an exciting dance to the tremendous triumphal scene of the second act.

Memphis Negro Scores In Debut On Met's Stage

NEW YORK, Jan. 28.—(INS)—The Metropolitan Opera, which has been producing more and more home-grown products in its company, extended the hand of opportunity Thursday night to a fine young baritone from Memphis and Marianna, Ark., and the profit was mutual.

Robert McFerrin, the second Negro to become a member of the Met company, made his debut as Amonasro in Verdi's "Aida," following in the footsteps of Marian Anderson, whose magnificent debut earlier this month made American operatic history. McFerrin, who lived in Memphis several years, sang here in 1953 in a recital sponsored by LeMoine College. He is one of eight children of Rev. Melvin McFerrin, Baptist preacher formerly of Memphis, now living in St. Louis.

McFerrin, 32, comes to the Met by way of the Metropolitan Auditions of the Air in which he was a 1953 winner. Last summer he first impressed New York as a soloist at Lewisohn Stadium, the city's great outdoor amphitheatre of music for the masses.

As Amonasro, McFerrin displayed a fine aplomb and presence worthy of a veteran.

Dramatically, he matched the "old pros" who surrounded him. His solo arias and duo passages touched on the magnificent. Only in the ensembles, and when singing against the full cry of the orchestra, did his relative inexperience in the Met atmosphere make itself evident. Then—as is so often the case with newcomers to the huge house—he literally was drowned out.

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All in all, McFerrin is a welcome addition to the Capital of United States opera, and belongs on that stage.

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SECOND MET STAR—Robert McFerrin became the second colored singer in history to play the Metropolitan Opera in New York last week. The first was Marian Anderson when she sang an important role in Verdi's "The Masked Ball" the week before. Mr. McFerrin, shown here with Herva Nelli, had the part of Amonasro in "Aida." Miss Nelli sang the title role.

McFerrin Bows at 'Met' as Amonasro

By HOWARD TAUBMAN

ROBERT MCFERRIN, American baritone, made his debut at the Metropolitan Opera House Thursday night as Amonasro in "Aida." He was the second Negro singer to become a member of the company in its seventy-one-year history.

Since he followed Marian Anderson into the august ranks of this theatre by only three weeks, the fact of his being invited in at all was still novel. But the day is happily nearer when the color of a new singer's skin will hardly be news at all.

Rudolf Bing, the general manager, has laid it down as a principle that the vital test at the Metropolitan must be the quality of an artist's voice. In Mr. McFerrin he has found a baritone with a warm, smooth, supple voice. It is a voice solidly in focus and it has fine, ringing top tones. Vocally Mr. McFerrin will do all right.

The role of Amonasro is relatively short, so well written that it may look easy. But it is nothing of the sort. It is, indeed, pivotal in the drama, and it requires not only a forceful personality but a great deal of experience. Mr. McFerrin may have the temperament for the part, but he did not show it Thursday night. One can understand why. The burden of a debut at the Metropolitan is heavy in any case; it must have been especially heavy for him.

Mr. McFerrin, born in Marianna, Ark., in 1922, was one of eight children in a Baptist minister's family. He was reared in Memphis and St. Louis, studied at Fisk University and the Chicago College of Music and won a scholarship at Tanglewood after his Army service.

He sang some opera at Tanglewood and with the New England Opera Theatre, and he has appeared in several Broadway casts. In 1953 he was a winner in the Metropolitan Opera Auditions of the Air and worked in the company's Kathryn Turney Long Course.

All this amounts to some background, but hardly enough for so exacting a role as Amonasro. As he gains confidence and experience, Mr. McFerrin should be able to bring more intensity to the part. The future is on his side.

The rest of the cast was familiar. It was headed by Herva Nelli, Blanche Thebom,

Kurt Baum, Norman Scott and Luben Vichey, and Fausto Cleva conducted.



Robert McFerrin

McFerrin Sings At Town Hall

Some first-class singing took place in Town Hall Wednesday evening when the American baritone, Robert McFerrin, appeared for the first time in a recital. Mr. McFerrin, a member of the Metropolitan Opera roster, is to sing the title role in "Rigoletto" there in the spring.

In almost everything that he sang he was always the informed stylist, the musically adroit interpreter. Not the possessor of a large voice, he yet managed to instill the quality of dramatic excitement into pieces calling for it. But his specialty, and a glistening one it is, consists of a fine ability to capture the very essence of his selections. For instance, the beauty of his line in Cesti's "Intorno all' idol mio" was memorable, because along with it he communicated the entire meaning of the lyric. So, too, with Purcell's "Ye Twice Ten Hundred Deities."

A work like "The Creed of Pierre Cauchon" from Norman Dello Joio's opera "The Triumph of Joan" wanted not only big voice and the right approach, but also a kind of dramatic declamation peculiarly its own. All of which Mr. McFerrin

managed—without large sound.

The long and taxing "Der Zwerg" of Schubert could scarcely have been more persuasive in the beautiful variety of his delivery. Several times during the evening one noted that Mr. McFerrin's highest and lowest tones are not quite his best. Nor is his mezza voce of truly lovely quality. But everywhere he more than made things do, thanks to the penetrating intelligence that controls his art. "Eri tu" from "The Masked Ball" of Verdi; pieces by Duparc, Faure and Ravel, all sensitively sung, and a group of Negro Spirituals completed the program. Carol Hollister played delicately attuned piano accompaniments.

R. B.



'JOB WELL DONE' says McFerrin, Metropolitan Opera star, Norman

Scott to R. McFerrin, when the latter made his debut with

the company as the Ethiopian king in the Opera "Aida".

Metropolitan Opera Company Stars 2nd Negro—McFerrin

BY PAUL R. ALLERUP

NEW YORK—(INS)—The Metropolitan Opera, which has been producing more and more home-grown products in its company, extended the hand of opportunity tonight to a fine young baritone from Marioneta, Arkansas and the profit was mutual.

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MATURES "OLD PRO"

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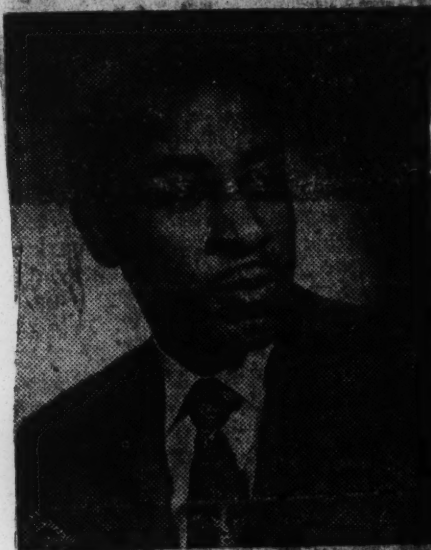
But this is a minor criticism and a fault, if such it can be fairly called, that he undoubtedly will overcome as he goes along. The "burst" of the voice out into the vastness is something that must be cultivated.

All in all, McFerrin is a welcome addition to the Capital of U. S. opera and belongs on that stage.

For McFerrin's debut, manager Rudolf Bing selected a veteran cast. Herva Nelli was a superb Aida. Blanche Thebald was her inevitably thrilling princess, Amneris. Kurt Baum sang Radames with Luben Vichay as the king and Norman Scott as the high priest. Ramon Novak conducted and Prima Ballerina Maria Talla contributed an exciting dance to the tremendous triumph scene of the second act.

Robert McFerrin Set For Concert At Parker Apr. 29

Robert McFerrin, baritone, Metropolitan Opera, will be heard in concert at Parker School auditorium at 8:15 p. m.



ROBERT McFERRIN

Friday, April 29.

He is being presented by the Birmingham Council of the National Council of Negro Women.

Mr. McFerrin won the 1953 Metropolitan Opera auditions of the air. He is the first member of his race

to receive training at the Katharine Tully Long Opera Courses, the Metropolitan's own training school, and the second member of his race to reach the Met.

The McFerrin story began in Memphis, Tenn., where the seventh of eight children, Robert McFerrin, was born. The McFerrins were concerned primarily with religion and music; the father was a Baptist minister and the mother a pianist. The latter, the constant presence of the entire family.

McFerrin grew up and received his schooling in the city of St. Louis, the family moved there when he was six years old. Following high school, he spent a year at Fisk University, and then started his vocal studies in earnest, at the Chicago College of Music.

Before going into the Army, McFerrin won the Chicago Musical and Competition, and, appeared as soloist at Chicago's summer Grant Park series. Following the inevitable few years, McFerrin returned to Chicago for a year before going to New York.

There, he was brought to the attention of Boris Goldovsky, who promptly offered him a scholarship

wood. McFerrin sang leads in Gluck's "Iphigenia in Tauris" and in Bizet's "Carmen." Goldovsky had him repeat both roles professionally with the New England Opera Company, and has remained a staunch McFerrin supporter.

McFerrin made his Broadway debut in the revival of "The Green Pastures," he then appeared in Kurt Weill's "Lost in the Stars," at the insistence of the late Mr. Weill, who heard the McFerrin voice and said, "He must sing my music."

After a road tour of "Lost in the Stars," McFerrin spent a year concertizing, and appearing in various operatic roles in Chicago and Washington with the National Negro Opera Company.

Then, in February, 1953, destiny caught up with the McFerrin career. Moving impressively from preliminary hearing to a first broadcast, then to the semi-finals held in the Metropolitan Opera House and to the semi-final broadcast and into the Finals. Robert McFerrin was proclaimed, by unanimous vote of the judges, a winner of the Metropolitan Opera

Auditions of the Air for 1953.
One of the fruits of this victory was a scholarship at the Kathryn Turney Long Opera Courses, the Met's own training school. Thereby, McFerrin has made American musical history; he is the first Negro singer to be trained at the Metropolitan.

McFerrin's first season of nationwide concertizing created such demands for re-appearances that his 1954-55 season is solidly booked, and will take him to celebrity series in South America, Canada, the Midwest, the South, and the West Coast.

Robert McFerrin, Stellar Baritone, At Clark Soon

When Robert McFerrin, prominent baritone and a regular member of the Metropolitan Opera Co., appears on the All-Star Concert Series at Clark College next Sunday evening at 7:45, Atlantans will have an opportunity to hear one of the greatest American voices of our time.

Mr. McFerrin's dramatic emergence from obscurity to celebrity status is the stuff of which legends are made. Unlike many gifted singers, Robert McFerrin stayed in America, foregoing Europe and its broader opportunities. He was awarded several scholarships; he won every contest he entered; he gave magnificent performances with the New England and National Negro Opera companies; yet, he received no commercial encouragement and little recognition.

But in the spring of 1953, Robert McFerrin entered the Metropolitan Auditions of the Air and his destiny became manifest. Sweeping from preliminaries to the final singing an astonishing sequence of the most taxing baritone arias in the repertoire, he was named winner, and became the first Negro selected for training at the Metropolitan's Kathryn Long School.

Then followed his first season of nationwide concerts and orchestral appearances. Critics and public alike were stunned by the impact of his resplendent voice and moved with profundity and intensity of his interpretation.

In 1954, Robert McFerrin, young, still without fanfare or fame, and with no more than half a dozen professional operatic performances behind him, but already recognized by all who have heard him as one of the world's greatest living baritones, took his rightful place as a leading singer in America's greatest lyric theatre.

After Mr. McFerrin's debut at the Metropolitan in January of this year, Howard Taubman, music critic of the New York Times said that in Mr. McFerrin he found a baritone with a warm, smooth, supple voice—a voice solidly in focus and with fine, ringing top tones.

This is Mr. McFerrin's second visit to Atlanta, his first visit also having been sponsored by Clark College.

McFerrin to Give Concert

GREENSBORO, N. C.—Local concert goers will have an opportunity to hear the distinguished baritone, Robert McFerrin, when he appears in concert at Bennett College Tuesday at 8 p.m. in Pfeiffer Chapel.

The young singer who made his debut with the Metropolitan Opera House last January—Marian Anderson was the first—is a native of Memphis, Tenn., and one of eight children in the family of a minister who made music the family past-time.

HIS FIRST MAJOR triumph came in Chicago when, as a student at the Chicago College of Music, he won first prize in the Chicago Musicland Festival and was presented with an orchestra at Grant Park.

"By winning the Metropolitan Opera Auditions of the Air in 1953, McFerrin won a scholarship at the Kathryn Turney Long Opera Courses, the Met's own training school. In his Met debut he was acclaimed as Amonasro, his role in "Aida."

McFerrin 'Outstanding' In Debut at the Met

By PAUL R. ALLERUP

NEW YORK. — (INS) — The Metropolitan opera, which has been producing more and more home grown products in its company, extended the hand of opportunity last Friday night to a fine young baritone from Marianna, Arkansas, and the profit was mutual.

Robert McFerrin, the first Negro to become a member of the Met company (and the second to sing with the famous company), made his debut as Amonasro in Verdi's "Aida" following in the footsteps of Marian Anderson, whose magnificent debut earlier this month made American operatic history.

Young McFerrin — he is 32 — comes to the Met by way of the Air in which he was a 1953 winner of the Metropolitan Auditions of the

ner. Last summer he first impressed New York as a soloist at Lewishohn stadium, the city's great outdoor amphitheatre of music for the masses.

As Amonasro, McFerrin displayed a fine aplomb and presence worthy of a veteran.

Dramatically, he matched the "old pros" who surrounded him. His solo arias and duo passages touched on the magnificent only

in the ensembles, and when singing against the full cry of the orchestra, did his relative inexperience in the Met atmosphere make itself evident. Then—as is so often the case with newcomers to the huge houses—he literally was drowned out.

But this is a minor criticism and a fault, if such it can be fairly called, that he undoubtedly will overcome as he goes along. The "thrust" of the voice out into the Met vastness is something that must be cultivated.

All in all, McFerrin is a welcome addition to the capital of U.S. opera, and belongs on that stage.

For McFerrin's debut, manager Rudolf Bing selected a veteran cast. Herva Nelli was a superb Aida. Blanche Thebom was her inevitably thrilling princess, Amneris. Kurt Baum sang Radames, with Luben Vichey as the king and Norma Scott as the high priest, Ramfis.

Fausto Cleve conducted, and prima ballerina Mia Slavensky contributed an exciting dance to the tremendous triumphal scene of the second act.



AT TOWN HALL — Robert McFerrin, leading baritone of the Metropolitan Opera, gave his first Town Hall recital for New York audiences recently. Carroll Hollister assisted him at the piano. During the past two years, the artist's concert tours have taken him to major cities from coast to coast as well as to Canada and the Caribbean. The first member of his race to be engaged by the Metropolitan for leading roles on a repertory basis, the star will be heard in the title roles of "Rigoletto" and as Valentin in "Faust." McFerrin has already been heard and admired for his role as Amonasro, father of "Aida," and in Bizet's "Pearl Fisher's" at the Lewishohn Stadium. (ANP Photo).

(Associated Negro Press Photo.)



Baltimore, Md. AT TOWN HALL — Robert McFerrin, leading baritone of the Metropolitan Opera, gave his first Town Hall recital for New York audiences last week. During the past two years, Mr. McFerrin's concert tours have taken him to major cities from coast to coast as well as to Canada and the Caribbean. The first member of his race to be engaged by the Metropolitan for leading roles on a repertory basis, the star will be heard in the title roles of "Rigoletto" and as Valentin in "Faust." McFerrin has already been heard and admired for his role as Amonasro, father of "Aida," and in Bizet's "Pearl Fisher's" at the Lewishohn Stadium. (ANP Photo).

Lizzie's Return *Time*

She looked the soul of matronly dignity. One night last week, wearing a black lace-over-taffeta dress, a rope of artificial pearls and a corsage of roses pinned demurely over her ample midriff, she stepped quietly in front of Bob Scobey's Dixieland combo in Oakland's Showboat Café. When she let go with *Don't Gonna Give You None of My Jelly Roll*, she rocked the Showboat. She clapped her hands, snapped her fingers, shuffled her feet, flapped her elbows. The singer was New Orleans' Lizzie Miles, 60, one of the last of a great generation of Negro blues shouters. *10-3-33*

The lacerated joys and sunny sorrows of Ma Rainey, Bessie Smith and Chippie Hill survive only in the grooves of phonograph records, but their way with a song has been a lesson to every singer right down to Rosemary Clooney and Eartha Kitt. Lizzie is surviving handsomely, in person. Her voice has a brazen ring and a driving spirit; if she sings a bit flat here and there, she is always steady on the beat. Above all, she brings an authentic echo of a past jazz age that the youngsters in her audience never knew and the oldtimers tearfully remember.

Now and then she may sit down with a blues-loving customer and talk; her stories pack almost as much wallop as her songs. When she was six or seven in New Orleans, Lizzie recalls, she started to sing with the band jointly run by Kid Ory and King Oliver—songs with words like *Don't do that dance, I tell you, Sadie That's no dance for a lady*.

She was married at 16, but left her husband a year later and then joined the Cole Bros. Circus, singing with the side-show band. "I saw the whole country," she says. "I saw America like the millionaires didn't see it!"

The Gangsters Were Quiet. In the 1918 flu epidemic, she was seriously ill. "I promised the Blessed Lady that if God made me better, I'd never get on a stage again. I got better all right. And one night, a boy friend come around and took me to a club in Bucktown. When we got there, he told the bandleader, oooh, could I sing. Well, it wasn't any stage, so I got up and sang *Dardanella*, and they paid me \$25 a week."

For years after that, in New York and Chicago, Lizzie was something of a favorite. Those were heady days, with the big gamblers at the ringside. ("I remember Little Augie, he always wanted to hear *Prisoner's Song*—you know, 'If I had the wings of an angel . . .' Most of those gangsters were the nicest, quiet-

est people.") In the Depression years, the blues were too real for comfort: Lizzie thought she was through. She worked as a housemaid, later as a barmaid. Even in World War II, she could not find a singing job. "Showfolks, gamblers and sportin' people have no loyalty. I was too fat and too old." Finally, four years ago, she persuaded a New Orleans disk jockey called Poppa Stoppa to put her on his program. Soon after that, she had singing jobs again, swept along by the huge current jazz boom. "I dug up my old antique gowns—crepe and satin—and my long beads and fancy combs and shoes with rhinestones on the heels."

The Music Was Different. Today, billed as vocalist with the Scobey combo, Lizzie is playing some of the country's better-known jazz spots (including, last month, Chicago's Blue Note). Everywhere, she becomes the favorite as soon as she opens her generous mouth.

But Lizzie's new success has not made her forget the beauties of the good old days. "I remember here come Jelly Roll Morton passing our house, on the way to play in Storyville," she muses. "I recollect Ory and Oliver. It used to be it was so hot they'd drop one suspender, open their shirts and their pants so's they'd be comfortable, and would they play! The music then was different. Everybody played close. They listened to each other. They played a strong melody and pretty, pretty chords. Nowadays, they play before the beat, after the beat, everything but on the beat."

Not only the music has changed. "New Orleans isn't the same any more either. It's gettin' so fancy with tourists and all. I hope I die before they make a Northern city out of New Orleans."

LIZZIE MILES



Arthur Siegel

BLUES-SHOUTER MILES
Nonstop since Poppa Stoppa.

Mills Brothers In Honolulu

HONOLULU, (AP) — Hawaii may be the land of the hula dancers and the little grass shack, but with the large influx of mainland tourists, it is becoming more and more a bringing in mainland talent.

The Mills Brothers completed a stay last week at the famous Wai-anae Lau Yoe Chin restaurant. It is reported that they received \$1,000 per day. They are packing the main dining room and the Gung Ho lounge nightly with patrons.

Mills Brothers are known in Hawaii mainly through their Decca recordings. Their greatest hit, Paper Doll, is in the homes of thousands of teen-age islanders.

On May 15, as the Mills Brothers took flight, the Four Knights, one of America's best known singing groups, moved into the Lau Yoe Chin night spot.

It should be recalled that they began their career singing popular ballads and spirituals at Station WSOO in Charlotte, N. C.

Already, the other night spots are catching on and trying to contact agents of leading mainland talents. Hawaii holds the highest regards for the Delta Rhythm Boys and the Ink Spots. They have made several successful appearances here. Both groups collected a cool \$2,000 per week, plus enjoyed the scenic beauty of those trade wind-swept islands.



ETTA MOTEN

ETTA MOTEN, glamorous concert artist and celebrated civic figure, will be presented in concert here on Sunday, May 15 at the Masonic Temple. Miss Moten, who is the wife of Claude A. Barnett, founder and director of the Associated Negro Press, has been rated one of America's Ten Best Dressed Negro Women. The program is under the sponsorship of The Missouri Conference Branch Missionary of the AME Church.

E FOR EXCELLENCE—
Mrs. Ariel Williams Holle-
way, pianist, poet and public
school music supervisor of
Mobile, Ala., has been hon-
ored by having her article,
"E for Excellent," appear in
the January issue of the Mu-
sic Educators Journal, offi-
cial magazine of the Music
Educators National Confer-
ence. Mrs. Holleway and
Oberlin Conservatory grad-
uate and former director of
music at North Carolina
College, she has also
studied with Fred Waring
and at Columbia Universi-
ty. Mrs. Holleway is the
wife of J. M. Holleway, the
husband of J. M. Holle-
way Jr., Talladega College
ophonomer, and a member
of Delta Sorority.



PROMOTER — Mme. Mary Cardwell Dawson, founder of the National Negro Opera Co., achieved another big success, her latest promotion in New York City's Hotel New York.

Mary Cardwell Dawson Achievement Fete Cited

By NORA HOLT

NEW YORK — Mary Cardwell Dawson and her brain child, the National Negro Opera Co., has done more to inspire the love of opera in our musicians and the Negro public than any other person of medium in history.

Her latest promotion revealed her wide and unselfish interest in music and musicians recently at a gala banquet and ball at Hotel New Yorker. "Achievement awards" were given to 50 celebrities in music, drama, various fields and business. Special emphasis also was placed

er recently when she presented a gala banquet and ball. From left: Mesdames Dawson, Nora Holt, distinguished music critic, composer and honoree, Percival Prattis.

main speaker; Lu Latour, noted actress and opera soprano; Marguerite Tynes, a member of the New York City Opera Co.

ed on a promotional fund to present a coming season of opera in New York City. The season opened with Dr. Clarence Cameron White's opera, "Ouanga" and at least four standard classics, "Aida", "Faust", "La Traviata" and "Carmen" on June 10.

The ballroom of Hotel New Yorker was filled with distinguished men and women in brilliant formal attire who came from the four corners of the country to pay tribute to Mrs. Dawson, the famous persons who received awards, and to show their personal interest in and support of transcends race, creed or national origin.

Mrs. Dawson, resplendent in attire, centered the dais, flanked by eminent persons interested in her opera ideals. P. L. Prattis, executive of the Pittsburgh Courier, Nora Holt from Los Angeles; Dr. Omega King, Chicago; Camille Nickerson, Alice Bigelow and Vernon Poindexter of Washington D. C.; Ann Babbitt-Gardner, and Eleanor Chandler of Boston; Catherine Cardwell Gardner, E. Marie Coleman and Eva Cardwell Edwards of Pittsburgh; among others.

Prominent local persons were: Frederick Fox, publisher; Dr. Clarence White, composer; Lou La Tour, dramatist; Carl Diton, composer Marguerite Tynes Dow, opera star and others.

Adding to the enjoyment of the program were: The Rev. Richard Saunders, invocation; welcome re-

come remarks, Lou La Tour, main address, Percival Prattis, remarks, Nora Holt and musical selections by Mr. and Mrs. John Eckles, Pansy Keyes, Lisle Greenidge, Rita Carrington, Roy O'Loughlin and Richard Brodwith; opera duet, Betty Vohrees, opera star, Huel Brooks Gwen.

Roy Evans introduced the speakers and singers; Dick Campbell awarded the citations and kept the program bright with his quips of humor.

Mrs. Dawson received a standing ovation.

marks, Dr. Omega King, Chicago; Camille Nickerson, Alice Bigelow and Vernon Poindexter of Washington, D. C.; Ann Babbitt-Gardner, and Eleanor Chandler of Boston; Catherine Cardwell Gardner, E. Marie Coleman and Eva Cardwell Edwards of Pittsburgh; and others. Prominent local persons were: Frederick Fox, publisher; Dr. Clarence White, composer; Lou La Tour, dramatist; Carl Diton, composer; Marguerite Tynes Dow, opera star and others.

Adding to the enjoyment of the program were: The Rev. Richard Saunders, invocation; welcome re-

50 Art Celebrities Get "Achievement Awards"

By NORA HOLT

Mary Cardwell Dawson and her brain child, The National Negro Opera Co., has done more to inspire the love of opera in our musicians and the Negro public than any other person of medium in history.

With undaunted courage and constant dedication she has fought through setbacks of financial and operational difficulties to achieve the success of annual production worthy of praise and continued support.

Her latest promotion revealed her wide and unselfish interest in music and musicians which resulted in the presentations of a gala banquet and ball at Hotel New Yorker, Saturday evening, May 28.

at which time "achievement awards" were given to 50 celebrities in music, drama, various art fields and business, together with special emphasis upon a promotional fund to present a coming season of opera in New York City. Opening with Dr. Clarence Cameron White's opera "Ouanga" and at least four standard classics, "Aida," "Faust," "La Traviata" and "Carmen" June 10 to June 16, 1956.

The ballroom of Hotel New Yorker was filled with distinguished men and women in brilliant formal attire who came from the four corners of the country to pay tribute to Mrs. Dawson, the famous persons who received awards, and by way of radio, television and to show their personal interest in records.

and support of culture and achievement which transcends race, creed or national origin.

Mrs. Dawson, resplendent in attire and smiles, centered the dais, flanked by eminent persons interested in her opera ideals. P. L. Prattis, executive of the Pittsburgh Courier; Nora Holt from Los An-

marks, Lou La Tour, main address, Mr. Prattis; remarks, Nora Holt; and musical selections by Mr. and Mrs. John Eckles, Pansy Keyes, Lisle Greenidge, Rita Carrington, Roy O'Loughlin and Richard Brodwith; opera duet, Betty Vohrees, opera star, Huel Brooks Gwen, and others. Roy Evans introduced the speakers and singers; Dick Campbell awarded the citations and kept the program bright with his quips of humor.

The waited moment was the introduction of Mrs. Dawson who received a standing ovation. Her eyes were moist as she recounted the sacrifices and difficulties she has undergone to keep her opera company solvent and beneficial to the numerous musicians she has given her life blood to introduce in the performing field of opera; and they have been legion. Many have gone from her opera stage to the highest hopes of every singer—the Metropolitan Opera, which was achieved by Robert McFerrin who was added to the roster of that revered institution this year. Others have been starred with the N.Y. City Opera, Salmaggl Opera and in concert opera productions.

Two Artists Get Together To Plan Future Activities



Nora Holt, musician and newspaperwoman, and Lou LuTour, solo dramatist, and also well known in the newspaper field, took time out at the recent Banquet and Ball of the National Negro Opera Foundation, Inc. to get some serious talking and planning for some interesting cultural activities in the near future. Mrs. Holt is now in New York City and plans to be here through the month of July, after which she will return to Los Angeles for a brief stay. Both women are well prepared in their chosen fields, and both have had vast experience in the arts and in journalism. Mrs. Holt is a graduate of the Chicago Musical College of Chicago, Illinois. Miss LuTour has her Master of Fine Arts with advanced study in Drama and Speech at Chicago Musical College. Both women will appear in Washington, D. C., on July 16th under the sponsorship of Mrs. Mary Cardwell Dawson and the Opera Company.

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Purpose of this New York event, which is scheduled to be an annual affair was to raise funds subsidizing a future presentation of Clarence Cameron White's opera, "Ouanga," among others.

There was a splendid musical program highlighted by such experienced artists as John Eckols, tenor; Lisle Greenidge, baritone, and Huel Brooks Gwin, Chicago soprano. In the encouragement of

new talent were Pansy Keyes, soprano; Roy O'Loughin, tenor, and Richard Brodwith, baritone, the latter two singing with superb effect the duet from Verdi's La Forza del Destino.

P. L. Prattis of the Pittsburgh Courier was the principal speaker.

Dick Campbell, Nora Douglas Holt and Lou LaTour cooperated in mastering the ceremonies.

There were many citations to well-known Negro musicians. And it is interesting to note that there were present four of the past national presidents of the National Association of Negro Musicians Inc., of which Mrs. Dawson is one, to lend encouragement to this most noteworthy and important event.

Negro Opera Foundation Stages Banquet Benefit

BY CARL DITON FOR ANP

NEW YORK. — What is probably

the finest banquet and dance ever promoted here by Negro musicians, was last week at the Hotel New Yorker by the National Ne-

Citizen's Group Organize to Aid Opera Co.

NEW YORK — A group of business, professional, social and civic leaders met in the penthouse suite of Mrs. Regina Andrews, 409 Edgecombe Avenue, last week to discuss plans for the organizing of a permanent citizens sponsoring committee in conjunction with all major projects of the National Negro Opera Company Foundation.

Mary Cardwell Dawson, dynamic founder and director of the foundation and distinguished impresario, flew in from Washington, D. C., to be on hand for the occasion.

California for the occasion, spoke of Marie Coleman, whose citations were for contribution in the field of music, as the late Mary McLeod Bethune was a pioneer in the field of education.

The welcome address was given by Lou LuTour whose eloquence began the night of recognition to a great woman who was opening the way for youth to pursue classical musical careers, or to enjoy the highest forms of musical art as listeners. Muriel Rahn added to this by reminding the guests that Robert McFerrin had enjoyed his first operatic role with the Negro Opera Company through Mary Dawson, and that he gave due credit for this opportunity having paved the way for his presentation in New York Opera Company.

Mrs. Janice King and her hostess group served as ushers and

The guests pledged full support to the further growth of the Negro Opera Foundation.

Noted Personalities At National Negro Foundation Two Day Meet

NEW YORK, (GLOBAL) — Saturday evening, was a high point in the history of the National Negro Opera Company Foundation, Inc. and also in the cultural and business life of this city, for it saw the presentation of a number of awards and citations to accomplished artists and business people during the organization's first annual banquet and ball at the Hotel New Yorker. Noted personalities, from all over the country attended the two-day meeting and the banquet and ball. They expressed high praise for the founder of the Opera Company, Mrs. Mary Cardwell Dawson.

Bringing greetings to the meeting was P. L. Prattis of the staff of the Pittsburgh Courier, who gave a most dynamic and inspiring talk, referring to Mrs. Dawson as "a general, a most worthy, tolerant and capable personality" trying hard to develop an idea into a reality with the determination to keep on. Mrs. Nora Holt, who flew in from California for the occasion, spoke of Marie Coleman, whose citations were for contribution in the field of music, as the late Mary McLeod Bethune was a pioneer in the field of education.

The welcome address was given by Lou LuTour whose eloquence began the night of recognition to a great woman who was opening the way for youth to pursue classical musical careers, or to enjoy the highest forms of musical art as listeners. Muriel Rahn added to this by reminding the guests that Robert McFerrin had enjoyed his first operatic role with the Negro Opera Company through Mary Dawson, and that he gave due credit for this opportunity having paved the way for his presentation in New York Opera Company.

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The following received awards for contributions in the field of business: William R. Hudgins, Lucille Caines, Sarah Wattien, Frederick Fox, George Aumitre, Leon Earles; Atty. Harrison Jackson in the field of law; and P. L. Prattis in Journalism.

A beautiful program brought rounds of applause from the guests. Minto Cato led them in singing "Life Every Voice and Sing." Musical selections were given by John Eckles, tenor; Pansy Keys, soprano, Lisle Greenidge, Baritone; Rita Marie Carrington of Pittsburgh; Roy O'Loughlin, Tenor; Richard Brodwith, Baritone; Bettye Vohrees, Contralto; Huel Brooks, Gwin, of Chicago; and Jennie Mae Freeman of Washington, D. C. Greetings were extended by representatives from the Guilds of Chicago, Ill; Pittsburgh, Pa; Washington, D. C. and New York City. Carl Ditton served as accompanist for many of the artists during the evening.

Dais guests were Atty. Harrison Jackson, Catherine Cardwell Gardner, Alice E. Bigelow of Washington, D. C; Mamie Elizabeth Vroman of Pittsburgh, Pa; Lucille Caines, Rev Richard Saunders, Margaret Tynes, Nora Holt of Los Angeles; P. L. Prattis of Dawson; Dr Clarence Cameron White; Frederick W. Fox, Katherine S Shelton, Carl Ditton, Stanley D. Shelton, Sr., LaUrsa Snelson Hedrick of Washington, D.C.; Dr Edward P. Rudd, Dr Omega Jane King of Chicago, Illinois; Anna Bobbitt Gardner of Boston, Mass; Camille Lucie Nickerson of Washington, D. C; Dick Campbell, Muriel Rahn, and W. M. Dawson, husband of the founder of the Negro Opera Co, Mary Cardwell

Negro Opera Co. Slates Two-Day Confab in N. Y.

NEW YORK (AP) — The National Negro Opera Co. has slated a two-day "opera street" for this city May 28-29.

Special events will include a banquet honoring stars and celebrities who have pioneered and made outstanding cultural contributions in music, drama and dance. The banquet will be followed the same night by a grand ball.

Other activities will include sessions and conferences at the Hotel New Yorker.



MISS PRICE IN THE grandeur of her station as titleist in the opera listens attentively to

announcement by her attendant "Baron Scarpia" played by Josh Wheeler. The program,

two hours long, was the most magnificent to hit the airwaves this season.

Singing And Acting Awe Nation-Wide TV Viewers And Critics

NEW YORK—Leontyne Price in one of her most spectacular performances completely captivated the nation Sunday afternoon when she appeared in the title role of NBC-TV version of Puccini's opera "Tosca" in a two hour broadcast.

"Tosca" (Miss Price) as the lover of "Mario Cavaradosi" (David Poleri), the painter was magnificent. She demonstrated clearly that she is talented both as a singer and expressionist. When she sings she is phenomenal as was previously proven in "Porgy and Bess" when she becomes emotional and expressive as required of "Tosca" she is unbelievable.

THE STORY

"Tosca" tells of the love story of a tempestuous actress, Florida Tosca, and the painter Mario Cavaradosi. In the first act, an escaped political prisoner, Angelotti enters the church to look for the clothes his sister "L'Attavanti" had left for him in their family chapel. He hides as the sacristan and painter comes in. When the sacristan leaves, Angelotti comes out. Cavaradosi, in sympathy with his cause agrees to help but bids him hide when Tosca arrives. She had heard voices and is jealous of another possible love in his life. After she is mollified and leaves, Cavaradosi takes Angelotti out to his villa to hide him.

Then Baron Scarpia, the police chief, enters and reasons that Cavaradosi must have helped Scarpia makes her jealous by showing her L'Attavanti's fan, found in the chapel and implying an affair with the painter. Scarpia is also madly in love with Tosca.

USES FORCE

In the second act Scarpia has Cavaradosi a prisoner and tries to force him to tell Angelotti's hiding place. He orders Cavaradosi tortured in Tosca's presence to make her tell. She does. When her lover is led away for execution, she asks Scarpia what is his price to save the painter. Scarpia says she herself is the price. She agrees. After getting Scarpia to write a safe conduct and having him tell Spoletta that the execution must be only a "mock" execution, she stabs Scarpia.

In the last act, Cavaradosi sings a last farewell. Then Tosca comes in to reveal him what she had done. She warns Cavaradosi to lie still after the "mock" execution.

HERE LEONTYNE PRICE as "Floria Tosca" and David Poleri as "Mario Cavaradosi"

and then they will flee when the soldiers have gone. After the shooting, however, when he does not move she realizes he is dead. Scarpia had tricked her. As the police enter, Tosca shouting defiance, throws herself off the parapet into the river below.

are shown in one of the intimate scenes during height of the opera in which Miss

Price sang the title role, in the NBC-TV opera heard over the entire network.



Leontyne Price gets Central State award

WILBURFORCE, Ohio (ANP) — Leontyne Price, who created a national sensation recently with her singing of the title role in NBC-TV production of the opera "Tosca," last week was awarded the Central State College Alumni Merit award for outstanding achievement in music.

President Charles H. Wesley presented the award during the intermission of her recital at Central State when she sang to a standing room audience that brought her back for six encores.



LEONTYNE PRICE, famed concert artist who recently appeared in title role of NBC-TV opera, "Tosca," is shown with Maurice Evans, Broad-

way actor, during "recess" at Urban league dinner held recently at New York's Waldorf Astoria hotel.

Music Festival, June 10

Leontyne Price Listed For Phila. Appearance

Special Music Festival Must Order Ticket Coupon on Page 4

A singer, who is already famous and who is destined to become farther, will sing at the 17th annual Philadelphia Music Festival in Municipal Stadium on Friday evening, June 10.

The singer is none other than Leontyne Price, international known artist with many impressive "firsts" to her credit, though she is still in her twenties. Critics here and in Europe have hailed her as "one of the finest vocal artists America has produced."

APPEARS WITH HUSBAND

Miss Price is a well-known figure at the Academy of Music here, where she has twice appeared with her husband, baritone William Warfield. In January of this year they sang with the Philadelphia Orchestra in a Pension Foundation concert, for which only the finest musicians are invited to perform. A year before that, they gave a joint recital for the Philadelphia Forum to great acclaim.

Before that Miss Price had received applause as Bess in the superlative revival of "Porgy and Bess" which won many friends for America during its European tour in which she starred at the Forrest last season.

She met Warfield, who sang the role of Porgy, during the rehearsals of "Porgy and Bess" and they were married in August, 1952, before the troupe's departure for Europe.

FAMILIAR ON TV

Miss Price is familiar on television, too. She won national attention and critical praise for singing the title role in the telecast of Rusconi's "Tosca" on NBC's Opera Theatre. She is the first Negro to have sung a leading role in one of this company's productions.

Just a year ago Miss Price was the only American invited to sing at the 20th Century Music Conference in Rome. She was soloist in Lou Harrison's setting of a prayer from "Rapunzel," which won the conference's first prize. The New York Times correspondent wrote that Miss Price was "superb in voice, diction and projection of musical continuity."

Samuel Barber, a leading American composer, invited her to give the world premiere of his cycle of "Hermit Songs" in 1953. Barber accompanied her at the songs' first



LEONTYNE PRICE

performance, in Washington at the Library of Congress, and again at a New York recital later. It was this recital that the New York Herald-Tribune reported "would unquestionably plant her squarely in the top ranks of concert performing artists."

'BIGGEST HIT' SELECTIONS

For her selections at the Music Festival, which will have as its theme "Music, U. S. A.," it would be only natural that Miss Price sing selections from her biggest hit, Gershwin's "Porgy and Bess," and songs by Barber. The Philadelphia Inquirer Charities, Inc., sponsor of the Festival, reports that Gershwin and Barber numbers will feature her offerings.

Like many other top artists, Miss Price began preparing for a different career before she aspired to the concert stage. She had become quite proficient as a pianist in her native Laurel, Miss., and went to Wilburforce College in Ohio to train as a teacher. Her rare natural voice was discovered when she joined the college glee club, and after her graduation she won a scholarship to Juilliard School of Music in New York.

RANKING ATTRACTIONS

The Music Festival theme of "Music, U. S. A." will cover just

about every variety of melody from the variegated eras and regions of this broad country — spirituals, opera, Western music, military airs, folk songs, ballet and many more types.

Among performers already announced are the famous Goldman Band, conducted by its renowned white-haired leader, Edwin Franko Goldman, and the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America, more conveniently known as SPEBSQSA. Other ranking attractions are to be announced.

A new seating arrangement, in the form of a stadium horseshoe with the stage in the center, will bring the Festival closer to the audience. Capacity will be 60,000 instead of the former 100,000. Ticket prices, however, remain at \$3, \$2 and \$1. A convenient order coupon is printed herewith; 35 cents should be included with each order for postage and handling.

Leontyne Price, Warfield Score in Gershwin bit

NEW YORK (AP) — Leontyne Price, soprano, and her husband, William Warfield, baritone, scored personal triumphs here last week before 15,000 persons at the City College Amphitheater. The event was in celebration of the 20th birthday of the Lewis and Clark National Historic Trail.

Miss Price and Warfield were in excellent voice and sang excerpts from "Porgy and Bess." They performed such favorites as "Summer Time" and "I Got Plenty of Nothin'" with the artistry for which they are well known. The Warfields had to repeat their final duet, "Bess You Is My Woman Now."

In addition to the nostalgic Gershwin music of which there was plenty, Minnie Guggenheim, founder of Stadium Concerts, received a special citation for "interfaith-in-action" during the intermission.

Price And Warfield Set For Big Concert

NEW YORK — Summer concerts at City College Stadium begin Monday, June 20, continuing for six weeks.

The widely varying programs will present pianist Phillip Schuyler and Leontyne Price, Camilla Williams and William Warfield as soloists in the group of 40 selected by the directors.

This will mark Miss Williams' second appearance in New York since she was recently heard in concert at the Great Hall at City College, co-starring with Todd Duncan.

It had been rumored that some colored dance star would be engaged for the summer presentation, but publication of the selections show they were bypassed this year.

Negro Singer Comes Home To Ovation

LAUREL, Miss — A mile-long parade and the first mixed concert audience in Laurel's history welcomed Negro soprano Leontyne Price home.

About 3,000 white persons and Negroes, seated separately in the auditorium, turned out to hear the opera star give a benefit performance for a new Negro hospital.

Making racial history was nothing new for soprano Price. Earlier this year, she sang the lead in the Negro opera theater's production of Tosca, the first

Negro ever to play a major opera role on TV.

NBC said it chose her not to break racial barriers but because she was "the very best Tosca we could find."

And Laurel, welcoming home the former star of George Gershwin's "Porgy and Bess," gave her an ovation worthy of any hometown girl making good.

Negro Soprano In Memphis Concert At 8:30 On Friday

Leontyne Price will offer Part Of Song Cycle

She introduced the program of Leontyne Price at LeMoyne College Friday night will be five selections from the 10-song cycle, "The Hermit Songs," by Samuel Barber which she sang in its world premiere at the Library of Congress in 1953.

The famed Negro soprano will be presented by the college in C. Arthur Bruce Hall at 8:30 p.m.

The singer, originally from Laurel, Miss., used the Barber cycle in November of last year in her New York recital debut and evoked critical superlatives.

Career Three Years Old

Leontyne Price's career has been only three years to date, but studded with high points, starting with her debut on Broadway in Gershwin's "Porgy and Bess" revival in June, 1952. "Porgy," costarring her to-be husband, William Warfield, Negro baritone, toured Europe and the United States for two seasons.

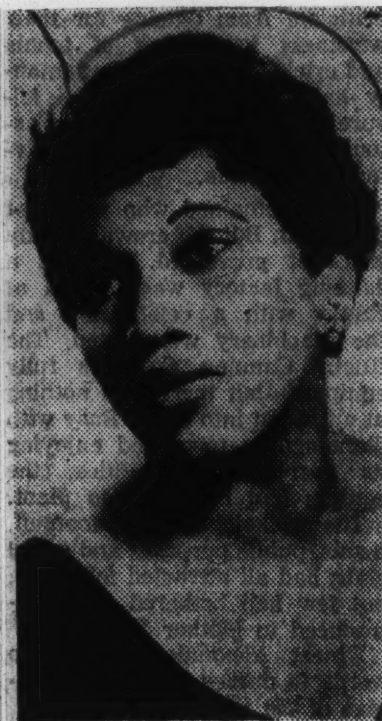
In Europe, it was under State Department auspices as a cold war weapon, proving to culture-conscious Europeans that Americans have their own vigorous, native art.

She sang the title role in the opera "Thais" last January in a nationwide telecast, the first time a Negro singer had done so. She was the only American singer invited to the 20th Century Music Conference in Rome in 1954. There she introduced another new work, Lou Harrison's dramatic scene for soprano and air instruments adapted from a poem, "Rapuntzel's Daughter."

Program Listed

Earlier, she had introduced a song by a French composer, Henri Sauguet's "La Voyante," with orchestra, in New York.

With David Garvey at the



SINGS FRIDAY — Leontyne Price, Negro soprano, will make her first Memphis appearance Friday.

piano, her program at LeMoyne Friday night will be:

Sommi Del, from "Radamisto" ... Handel
Di questa cetra, from "Il Parnaso Confuso" ... Gluck
Hope, No More This Heart Sustaining, from "Julius Caesar" ... Handel
Hat dich die Liebe berueht Und gestern hat er mir Rosengebracht Marx Selige Nacht
Main dominee par le coeur.
Riens que ce doux petit visage ... Poulenc
Je nommerai ton front
Aria, Obelissions quand leur voix, from "Manon" ... Massenet
Aria, La Canzone di Doretta, from "La Rondine" ... Poulenc

Intermission
From "Hermit Songs" ... Barber
Saint Ita's Vision
Crucifixion
The Monk and His Cat
Desire for Hermitage
The Praises to God
Spirituals ... Bonds
Dry Bones
Sit Down Servant
Lord, I Just Can't Keep From Crying
You Can Tell The World

Tickets, on an unsegregated basis, are available at the college or at Central Ticket Office, Goldsmith's, and at the concert hall Friday night.

The "Hermit Songs," which she has recorded for Columbia, are based on translations from anonymous Irish poems of the 8th to 12th centuries.

MUSIC:

Soprano's Dream

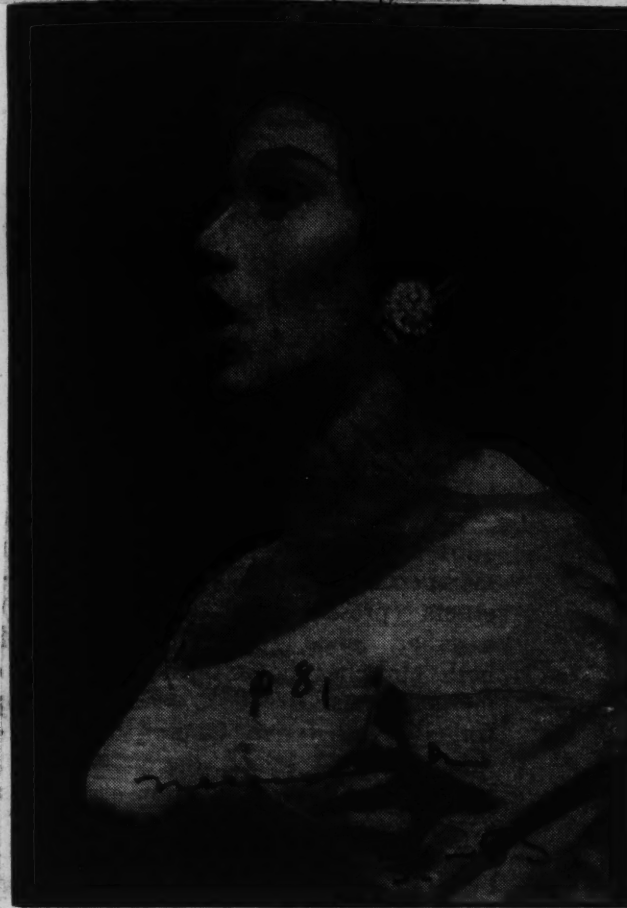
Long before general manager Rudolf Bing asked Marian Anderson to become the first Negro to sing at the Metropolitan, NBC-TV's Opera Theater had initiated an equally adventurous plan of its own: To star Negro soprano Leontyne Price in one of its productions. But its announcement was slow in coming, and Bing reaped the headlines with the news about the great contract.

Miss Anderson's debut as Ulrica, the sorceress in Verdi's "Masked Ball," is now history. Last Sunday afternoon, the nation's television audience, and Miss Price, had their moment when the soprano sang Tosca, Puccini's glamorous Roman diva. The occasion was particularly impressive since Tosca is a role most prima donnas would give all their low notes to sing.

Now only in her mid-20s, Miss Price knows how lucky she has been. Besides a natural talent and a lot of hard work, a series of benign circumstances have favored her career. Born in Laurel, Miss., she found a patron in Mrs. Alexander Chisholm, wife of a local banker, in whose home her aunt was a maid. Mrs. Chisholm saw to it that she had a proper musical education—first at Central State College in Wilberforce, Ohio, and later at Juilliard in New York. Her lovely voice and excellent musicianship won an influential circle of well-wishers in New York: Her voice teacher, Florence Page Kimball, composer Nicolas Nabokov, composer-critic Virgil Thomson, and composer Samuel Barber.

Share Alike: In 1952, Thomson signed her for his Broadway and Paris productions of "Four Saints in Three Acts." She then won the role of Bess in the Blevins Davis-Robert Breen production of Gershwin's "Porgy and Bess" which toured the U.S. and Europe. During its run she met and married her Porgy, William Warfield, the distinguished Negro baritone. While singing Bess, she took time out to present the world premiere of Barber's "Hermit Songs" at the Library of Congress in October 1953, a cycle which she repeated the following April at the Twentieth Century Music Conference in Rome. Last November, after two years as Bess, Miss Price made her Town Hall debut in New York. Critics agreed that her future looked as bright as her past.

Miss Price is constantly warned that her promising career may interfere with her marriage to Warfield. (Singers are



Leontyne Price: From Bess to Tosca

apt to be somewhat difficult.) She has met the problem, thus far, to the satisfaction of every male: "If you're a career woman, you've just got to get yours done when he's not there."

Last Sunday everyone was happy: Warfield watched his screen in the afternoon, and Miss Price looked at hers that night when Bill sang on Ed Sullivan's TV "Toast of the Town."

Lauds Leontyne Price Opera Performance

By ETTA MOTEN

CHICAGO. — (ANP) — Sunday afternoon, Jan. 23, marked another milestone in artistic history.

Rome. Last November, after two years as Bess, Miss Price made her Town Hall debut in New York. Critics agreed that her future looked as bright as her past.

sented Puccini's "Tosca." Leontyne Price was the perfect choice for the fiery Roman diva. Her voice is exquisitely lovely, both in clarity and timbre.

Miss Price's intelligence and taste served her well in her choice of voice color to match the various moods of her carefully developed characterization of Tosca.

LEONTYNE PRICE

The vocal weight and dramatic screen many times when it should accent and temperament which have been focused on Tosca so the former Bess of "Porgy and Bess" brought to Tosca, are two to his proposals and sadistic essence is found lacking in former comments. This is another technicality which comes under the label of director's choice. Dramatically and vocally, however, Mr. Wheeler was excellent.

Shows Camera Inexperience

Miss Price's voice, however, has range and weight. Her dramatic sense is a thing of nature. If you sensed that she was unconscious of camera angles, allowing herself to be hidden by the more TV-wise Josh Wheeler, who played Scarpia, it is a technical flaw which should be charged off to direction.

If her facial expressions and emotions were slightly overdrawn in a spot or two, mark it on the side of technique differences—stage versus camera.

It is difficult to make the switch flawlessly and few have done it.

It is safe to say, however, that Miss Price's performance made such technicalities seem trivial indeed and that what she will be remembered for is her flawless and mesmeric singing of arias like "Vissi d'Arte."

David Poleri's Mario was well done. Singing opposite a bronze herione was no new experience to him since he sang Pinkerton for many seasons opposite Camilla Williams, who played Cho Cho San in "Madame Butterfly," the equally popular Puccini opus.

If his acting was unrestrained

Production Wins Praise

and free, his voice, which is usually bell-like, showed just a little edginess at times when you expected velvety texture.

Josh Wheeler displayed a voice that did have a velvet-like richness. He more than captured the aristocratic poise and manners of the poise chief Scarpia.

It can also be said that he knew his "camera angles." He dominated not only the scene but the

NBC came through, proving to America and the world that it can be done by doing it.

Leontyne Price was ready. NBC's orchestra and conductor Peter Herman Adler, as well as the supporting cast, were also ready. Augmented with beautifully-done sets, lighting and costumes, the production earned a prominent place for itself in entertainment's history book.

Leontyne Price slated for initial air recital

NEW YORK—Leontyne Price, distinguished soprano, will be catapulted to the air as Bess in the revival of Gershwin's "Porgy and Bess." Tosca is a television performance of Puccini's opera and as soloist with the Boston Symphony will present her first recital on the air on CBS Radio's "The Music Room," Sunday, March 27.

Born in Laurel, Miss., Miss Price started her musical career playing the piano. She planned to take a music education degree at Central State College in Ohio. Instead she discovered her singing voice, and won a scholarship at the Juilliard School in New York.

IN 1952, SHE sang in the New York and Paris productions of Virgil Thomson's "Four Saints

in Three Acts." She then won the part of Bess in Gershwin's "Porgy and Bess," which toured the U.S. and Europe for two years. During its run she met and married William Warfield, distinguished baritone who was cast as Porgy.

Last November, Miss Price made her Town Hall debut in New York, and her interpretive talent and voice were hailed by all the critics.



MISS LEONTYNE PRICE

Leontyne Price In 1st Concert 3-11-55 CBS Broadcast

NEW YORK. — Leontyne Price, distinguished soprano who has captivated to fame this year as Bess in the revival of Gershwin's "Porgy and Bess," which has toured America and Europe, as Tosca in a recent television performance of Puccini's opera, and as soloist with the Boston Symphony, will present her first solo recital on the air on CBS Radio's "The Music Room" SUNDAY, MARCH 27.

Born in Laurel, Miss., Miss Price started her musical career playing the piano, later planned to take a music education degree at Central State College in Ohio. Instead she discovered her singing voice, and won a scholarship at the Juilliard School in New York.

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STAR NEGRO SOPRANO WILL SING AT LAUREL

Leontyne Price To Appear in
'Home Town' Tomorrow

LAUREL, Miss., March 10. — (UPI) — Negro soprano Leontyne Price has shattered precedent and scored a smashing hit in a starring role in a network television opera. Performers Saturday night before a sellout but segregated audience in the Deep South city that she calls home. The 27-year-old singer, success-

ful of Broadway and a European tour, will be presented in concert here to help raise funds for a new Negro hospital. About 2,000 are expected to pack the Laurel Civic Center for Negroes for the program. A special section will be reserved for whites.

She won acclaim earlier this year when she sang the title role in the NBC telecast of "Tosca." It was the first leading TV opera role handed to a Negro and for the singer it was two other firsts,

her initial television performance and her first operatic role.

Her appearance in Laurel, a city that remembers her best as a little girl who liked music, is sponsored by the Southeastern Benevolent Association, the Negro organization building the hospital.

"I was so proud," she said, "when they invited me."

Mrs. A. F. Chisolm, a prominent Laurel white woman who recognized the talent of Miss Price and helped finance most of her education, called her "one of the most remarkable persons I have ever known."

"She always showed a talent for music, first on the piano and later in voice," she said, adding she thinks Leontyne will sing for the Metropolitan Opera from all indications of her success.

Leontyne Price Makes Her Radio Debut March 27

NEW YORK — Leontyne Price, distinguished soprano who has captivated to fame this year as Bess in the revival of Gershwin's "Porgy and Bess," which has toured America and Europe, as Tosca in a recent television performance of Puccini's opera, and as soloist with the Boston Symphony, will present her first solo recital on the air on CBS Radio's "The Music Room" Sunday, March 27.

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and married William Warfield, distinguished baritone who was cast as Porgy.

Last November Miss Price made her Town Hall debut in New York, and her interpretive talent and voice were hailed by all the critics.



GUEST ON "VOICE OF FIRESTONE" — Leontyne Price, popular young singer, will join her singer husband William Warfield in semiclassical duets and solos Monday night at guest stars on the Voice of Firestone, at 8:30 p. M. EDT, over ABC-TV. Miss Price, who is a native of Mississippi, gained fame recently when she sang the title role from the opera "Tosca." Mr. Warfield, famous in his own stead is well known for his rendition of "Ole Man River" in Jerome Kern's "Showboat." The program will be seen in Atlanta over Television Station WLWA.

Opera: Leontyne Price Sings

Negro Soprano Heard on N. B. C. Video

Opera by Puccini; English version by John Guttman; produced by Robert Guttman; conducted by Peter Guttman; Presented by N. B. C. Opera Theatre.

Angeliotti Thomas Stewart
 Cavaradossi Emile Rehan
 Cavaradossi David Poleri
 Tosca Leontyne Price
 Scarpia Josh Wheeler
 Spoletta Michael Pollock
 Sparone Francis Monachino
 Shepherd Joe Simonelli
 Jallo Robert Leffler

By OLIN DOWNES

THE N. B. C. Opera Theatre's production of "Tosca" yesterday afternoon, with Leontyne Price, the Negro soprano, in the title part, with David Poleri and Josh Wheeler as Cavaradossi and Scarpia, respectively, was of the whole the most dramatic and convincing performance by this organization that the writer has seen.

Miss Price, none too well costumed in the first act, or as yet an experienced and finished actress, surmounted these obstacles by her remarkable voice, her native intelligence and sincerity and her growing freedom and effectiveness as the opera progressed.

Her greatest achievement was her singing. What degree of strength and sonority her voice would have in the theatre, against Puccini's frequently tumultuous instrumentation, may not be known here, in view of the special facilities for magnifying and balancing tone relations that television affords. But yesterday her voice was superbly equal to all demands made upon it, in the dramatic character of the upper register, the warmth and sensuousness of the tone throughout and the sincerity and feeling everywhere evident.

The voice became freer, fuller and richer with each scene. Miss Price never sought to obtrude her equipment as a singer upon the development of the drama, of which she sought at all times to be a component part. When the solo opportunity arrived, it does, for example, in the aria of supplication in the second act—the on familiar in the words of the Italian text, "Vissi d'Arte"—she sang it gloriously, coloring her

voice in a delivery as unaffected as it was communicative. Dramatically, also, this performance was a crescendo reaching its strongest manifestation in the final act. And Miss Price shared with the other leading singers of the cast the clarity and effectiveness of her diction.

Mr. Poleri seemed to find one of his best parts in that of Cavaradossi, though here again one reflects that his voice is more lyrical than dramatic. He differentiated admirably between the styles that he cultivated in the three arias so strongly contrasted in so many acts—the song to Tosca's beauty in the first; the defiance of Scarpia in the second, the aria that has in its rhythm the tramp of rescuing hosts; and finally, in the last act, the lament of the man who "dies despairing"—and a pity that Mr. Guttman had to substitute here the much weaker "die in desperation."

In this aria, mirabile dictu, Mr. Poleri, for an exception among operatic tenors, did not bawl every line in stentorian tones to depict his woe. He sang the opening lines as those of a haunting memory of hours never to return, and the ringing phrases that followed were the intensification of the mood.

Mr. Wheeler's Scarpia, smoothly and capably sung, coldly cruel and dignified, needed more of the violence, the sudden explosions of brutality that alternate with the ironical courtesy and hypocritical dissimulation of Rome's chief of police, a terrible fellow indeed when the mask is torn off and his Neronic transports are observed. It was a carefully proportioned performance and decidedly superior in its balance to the bluster and bombast some Scarpias cultivate as a demonstration of schrecklichkeit.

The minor parts were well done, though Michael Pollock's Spoletta had not the oily subservience and malice of a scavenger of evil. The little chorus of boys was frolicsome enough, but the sound and spectacle of the cardinal's procession passing the cathedral was inadequate, both in performance and transmission.

The sum of it was a vivid performance that emphasized

certain special advantages possessed by a televised opera sung in English. The spectacle closeups in which details of action and of facial expression are lost in the theatre were clearly perceptible, and eloquent. The beholders and listeners understood everything that went on, not merely the drama in outlines, but also its smallest sequence and consequence. Some of the details could have been better managed, such as Tosca's discovery of the passport that Scarpia has made out for her, which should be found clenched in the murdered man's hand.

Other things are improved in this televised version. The tradition, on the opera stage, is that the dramatic progress stops dead when Tosca sings her song of the second act, while Scarpia has nothing to do but suddenly cease his marauding ways and stand by and bite his nails if he wants to, until she finishes. In the televised version, Scarpia was simply excluded from the stage picture, so that we saw and listened only to Tosca, whose moment this is. It is a decided amelioration.

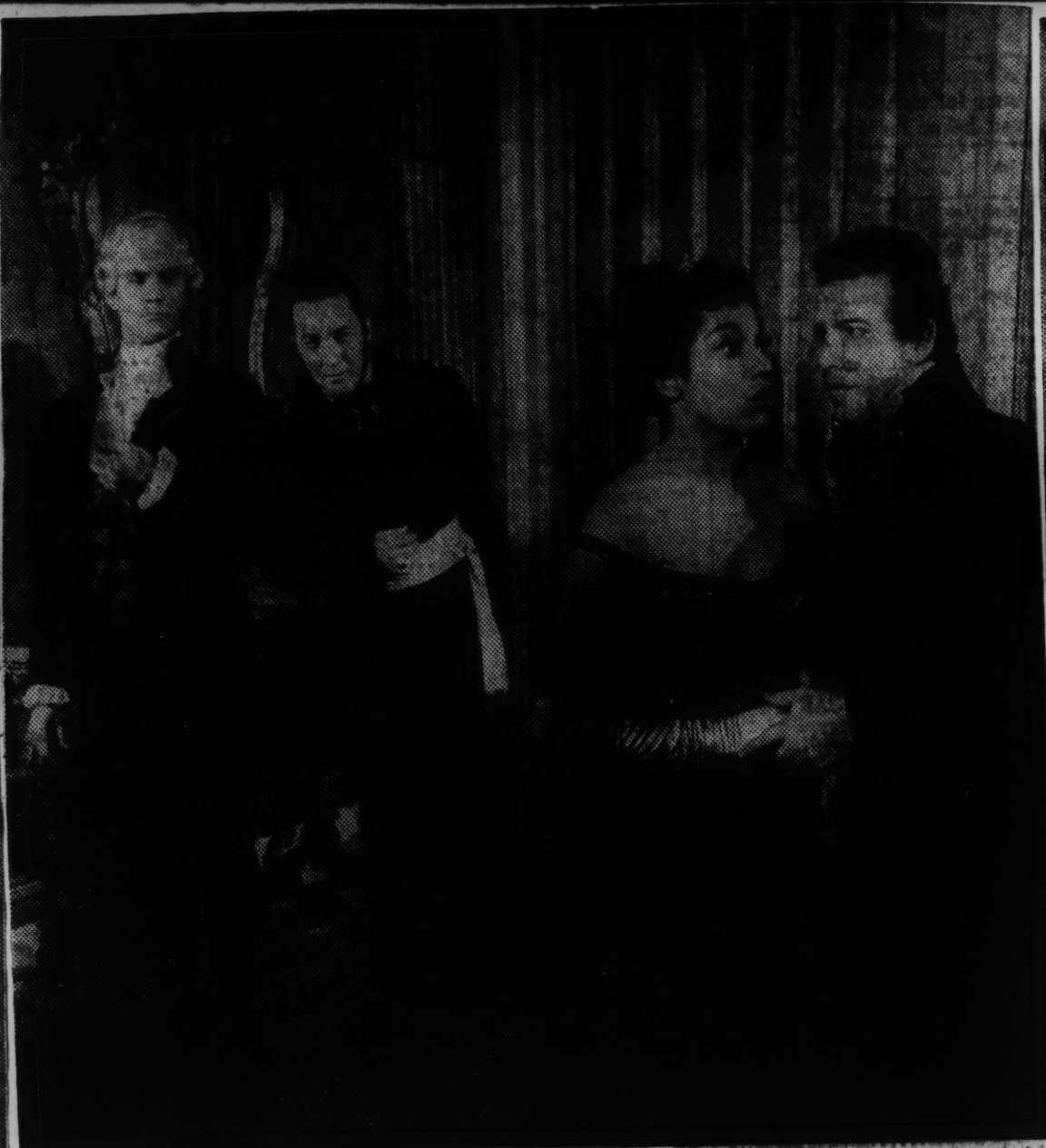
One did wish, again, that television would hurry to develop scenery and costuming to the point where these elements would really carry distinction and illusion with them. It is a development, perhaps, for the future, but surely something better can be done in this aspect of the production than was accomplished yesterday. For all the "Tosca" that we heard and saw, in its musical quality and the excitement and climax of the interpretation was in the first place of the interpretation was in the first place stirring and enjoyable, and highly creditable to the creative achievement of the N. B. C. Opera Theatre.



Leontyne Price and David Poleri, who sang principal roles in performance of "Tosca" by the N. B. C. Opera Theatre.



LEONTYNE PRICE sings the title role in "Tosca," which will have a two-hour presentation by the NBC Opera Theater tomorrow afternoon at 2 on NBC-TV. David Poleri appears opposite her as Cavaradossi.



Puccini's "Tosca" will be presented this afternoon at 2 by the NBC-TV Opera Theater. The production, which will last two hours, features (left to right) Josh Wheeler as Scarpia, Michael Pollack as Spoletta, Leontyne Price as Tosca and David Poleri as Cavaradossi. "Tosca" represents the longest opera production yet seen on television.



Leontyne Price, Army Band Soloist

Leontyne Price, one of the nation's most acclaimed young sopranos, will be guest soloist at the Army Band's final Freedom Singers concert of the season, in Departmental Auditorium at 8:30 o'clock Tuesday night.

Muriel Rahn To Give Concert Here; Recalls Student Life

When Muriel Rahn returned to the scene of her school activities to give her first concert at Tuskegee Institute, she was quartered at Dorothy Hall where the visiting artists always stay as guests. She said she remembered now, as a student, she used to wonder if ever, some day, she could stay there.

It was during the early years at Tuskegee that she met Dr. Carver and for a while served as his secretary.

Miss Rahn is starring in "Finian's Rainbow," at the City Auditorium, Feb. 5, under the auspices of the Negro Business and Professional Women's Club.

In recounting her experiences and acquaintance with Dr. Carver, Miss Rahn states "I guess Dr. Carver just tolerated me because I was a very scientific-minded. He was a rather eccentric man, always exploring the woods for research materials and always wore some odd wild flower in his buttonhole. They were his horticultural babies and he was so pleased when the youngsters would ask him what they were."

"There was nothing impressive about his appearance. He was tall and lanky and his suits were always unpressed. When he used to pass the collection plate in church, she recalled, I'd pretend I didn't have any money when he came along. But I never fooled him. He knew, and he'd just stand there, looking me straight in the eye until I dropped my coin."

"He talked in a slightly peculiar, high pitched and staccato-like voice."

Several years ago my husband was selected to play 'Fessa' Carver (no one ever said 'professor') in a radio dramatization on his

life. I taught him to imitate the Professor's voice to make the presentation authentic. After the play, Dr. Carver spoke on a radio hook-up from Tuskegee Campus Chapel and the similarity of the two voices was so close that the studio audience gasped.

I heard that Dr. Carver was absolutely stunned by it too," she said.

MURIEL RAHN



APPEARING HERE—Muriel Rahn, as she appeared in one phase of "Carmen Jones" as the star, Carmen. Miss Rahn stars in "Finian's Rainbow" at Montgomery's City Auditorium, February 5, under the auspices of The Negro Business and Professional Women's Club.

Robeson At City College

NEW YORK — At noon, Thursday, a hall on the campus of City College was filled with students waiting for a concert by Paul Robeson. The concert was scheduled to begin at the Town Hall, but hundreds of students were turned away because all standing room had been taken. Robeson was presented in support by the college chapter of the Young Progressives of America.

The enthusiastic audience applauded again and again as the world famous artist sang Negro spirituals, lullabies, peace songs, and songs of many nations and excerpts from Boris Gudunov. For "good measure" he recited passages from "Othello."

For many of the students, it was the first time they had heard Robeson. Young Pianist Alan Booth rendered a group of piano selections and also accompanied Robeson.

The faculty advisor of the sponsoring group, Professor E. Cross, in introducing the guest artists said that the fact that the concert could be held on the campus today is a sign of the changing atmosphere at the college.

day in a sign of the changing atmosphere at the college. Following the concert, Robeson was a guest at luncheon in the college cafeteria, where scores of students gathered around him for autographs and to discuss topics of current interest.

Paul Robeson Sings To Crowd

CORONA, Long Island, N.Y. (ANP) — Renowned baritone Paul Robeson sang to an overflow crowd at the Antioch Baptist Church here last week.

The recital program was composed mainly of Negro spirituals but also included a few classics as well as some interpretative acting.

During the intermission, Robeson made a personal appearance in the lower auditorium where he sang a few extra numbers.

The concert included "Balm in Gilead," "Going Home," "Swing Low Sweet Chariot," "Old Man River," "Water Boy," "Didn't My Lord Deliver Daniel," and "The House I Live In."

Robeson was accompanied by Alan Booth. Soprano Clara Richardson supplemented the program with a group of five numbers which included Burleigh's "I Don't Feel No Ways Tired."

Paul Robeson, Jr., was seated in the reserved section along with his mother who was presented with a double orchid corsage.

Robeson Accepts Offer To Sing In England

NEW YORK — (ANP) — Despite the fact that the State Department has refused to renew his passport, Paul Robeson, famed singer and actor, announced last week that he has accepted an invitation to appear in England at a series of concerts celebrating the Silver Jubilee anniversary of the British Workers' Sports Association.

The invitation also carried with it the request for Robeson to appear in concert May 1 at the London Adelphi theatre. The concert is being sponsored by "Reynolds News," the official organ of the British cooperative movement.

"Nothing gives me greater pleasure than to accept," said Robeson who said that he was pleased that the Adelphi concert is to aid the International Fund, the purpose of which is to assist and encourage the visit of British workers' teams and cultural groups to other countries.

Robeson called attention to the fact that a suit is now pending in Federal court to force the State Department to renew his passport.

Robeson said that he considers the invitation of such importance that he is exploring all available avenues in order to fulfill them.

"To me," he said, "the sponsorship of these concerts by a sports association under the auspices of the Trade Union Congress and the British Labor party as well as the official organ of the British cooperative movement is significant evidence of the united desire of the majority of British people to have me continue my long personal association with them. This is very heartening."

"I look forward to the time when a similar united expression takes place in these United States to guarantee for all people the right to travel without arbitrary restrictions."

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Robeson Accepts British Bid: But Passport Tied Up

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"I look forward to the time when a similar united expression takes place in these United States to guarantee for all people the right to travel without arbitrary restrictions."

Robeson sings at Swarthmore

NEW YORK — Paul Robeson sang and acted to an overflow audience of 1,000 students at Swarthmore College last week. He appeared in Clothier Memorial Auditorium under the sponsorship of the Forum for Free Speech at Swarthmore College.

In recognition of his 30th anniversary as a concert singer Mr. Robeson was asked by the sponsors to preface his speech with several musical and dramatic selections.

The great baritone's program included songs from various nations and was climaxed by his rendition of a scene from Shakespeare's "Othello." He was accompanied by Alan Booth who also appeared in several piano solos.

Paul Robeson Sings To Overflow Crowd At CCNY Auditorium

NEW YORK. — (ANP) — Paul Robeson sang to a packed auditorium at the City College of New York last week.

The internationally famous artist and actor was presented in concert by the college chapter of the Young Progressives of America.

Hundreds of students were turned away as many others were forced to stand.

Robeson sang Negro spirituals, lullabies, peace songs, folk songs of many nations and excerpts from Boris Gudunov. For "good measure" he recited passages from "Othello."

For many of the students, it was the first time they had heard Robeson. Young Pianist Alan Booth rendered a group of piano selections as well as accompanied Robeson.

The faculty advisor of the sponsoring group, Prof. E. Cross, in introducing the guests artists, said that the fact that the concert could be held on the campus today is a sign of the changing atmosphere at the college.

Paul Robeson Year Singing

NEW YORK, (ANP) — Friends and admirers honored Paul Robeson last week on the 20th anniversary of his debut as a professional concert singer.

The celebration at the Red friends discovered Robeson dining quietly with his wife, Eslanda; Lawrence Brown, who appeared with him at the Greenwich Village theatre in the first concert in April, 1925; and Robeson's brother, Rev. B. C. Robeson of Mother AMEZ church.

Robeson has had one of the most sensational careers in the history of the concert stage. Following his first concert, he appeared in nearly every major cultural center in the world, including London, Paris, Moscow, Berlin, Vienna, Prague, Budapest, and Leningrad.

He achieved success as an actor in the theatre and films, and his "Othello" recorded on Columbia records in addition to nationwide theatre performances, was hailed by critics as one of the greatest performances in the history of Shakespearean acting.

Among the honors that have come to the singer are:

The Spingarn Medal for outstanding achievement, awarded by the NAACP in 1945; Gold Medal for best acting performance, 1944; and the Abraham Lincoln medal for the most notable and distinguished services in human relations in New York City 1943.

The son of a Princeton, N. J. AMEZ minister, Robeson was a Phi Beta Kappa at Rutgers college New Jersey and was twice chosen as an end on Walter Camp's All-American football team.

Soviet to publish Robeson repertoire

MOSCOW — A collection of Paul Robeson songs is about to be published by the Soviet Government music publishing firm, according to a Radio Moscow broadcast last week.

Volume will include a group of spirituals being published in Russian translation for the first time, and two works by Soviet composers, "Songs of the Homeland" and Shostakovich's "Peace Song" which Robeson has often sung at mass concerts and meetings.

Hazel Scott Starts Tour

NEW YORK—Hazel Scott took to the highways last week for her concert tour of the highway and byways of the U. S. For six weeks, the tour will include twenty stops, the first of which took place last Saturday in Longview, Tex., and will end early in April with a concert at Town Hall in New York.

All of the famed pianist's performances will be recitals except for one appearance with the Toronto Symphony at which time Miss Scott will play the Schumann concerto. During this concert, or immediately thereafter, there will be a jazz portion where-in Miss Scott will be featured along with a drummer and bass player.

Following her U. S. tour, Miss Scott is scheduled to return to Europe for another sweep of the continent.

28 1955

VIVIAN SCOTT

N. Y. Town Hall Concert Set For Vivian Scott

NEW YORK—Pianist Vivian Scott, who graduated from Howard University's School of Music magna cum laude in 1946, who recently was the recipient of a John Hay Whitney Fellowship to study in Europe, will be heard here at Town Hall on Sunday, March 20.

The pianist, who showed exceptional talent at the age of three, will offer a four-part program. The works of Chopin, Swanson, Schumann and Bach-Busoni will be heard.

The seventh annual Jugg, Inc. award winner, Miss Scott's formal New York recital is under the supervision of this organization, which is noted for assisting young talented artists in furthering their musical careers.

Philippa Schuyler

to open A. series

Talented young
returns to Arg.

PHILIPPASCHUYLER, 22-year-old concert pianist, left Brazil last week to fly to Buenos Aires.

Philippa gave five concerts here, one of them an orchestral which was broadcast over the General Electric Hour to all South America. After her first recital April 18, O Mundo, a leading Rio paper, had this to say:

"A remarkable talent, this young North American pianist who inaugurated the Saturday Afternoon Series of the Theatre Municipal. She is brilliant as an interpreter, with great sensitivity and intuitive musical penetration, of vivacious temperament without affectation or artificiality, she reaches the profundity of each work.

The Caricra also took Philippa to their hearts socially. She was entertained lavishly by the Dante Viggianis in their mansion filled with Italian enaissance treasures. While in Rio, Philippa stopped at the most exclusive hostelry there, the Hotel Copacabana Palace.

Everett Lee, young symphony orchestra conductor, will join Philippa in Argentina for the beginning of their joint Gershwin Festival tour.

On Sunday morning, the American Ambassador, Dr. Joseph Simonson, gave a breakfast for her with 150 guests, including the Ambassadors from India, Mexico, Venezuela and Brazil, and Her Royal Highness, Princess Kallamort, and Prince Ama Aberra.

On Nov. 10, Philippa gave a Command Performance for His Imperial Majesty, Haile Selassie, at the Palace. On Friday, she presented a public concert at the new YMCA.

After leaving Ethiopia, she will go to Nairobi, Kenya for a performance; then to Beirut, Lebanon, and Istanbul, Turkey. She will return to Europe in late November.

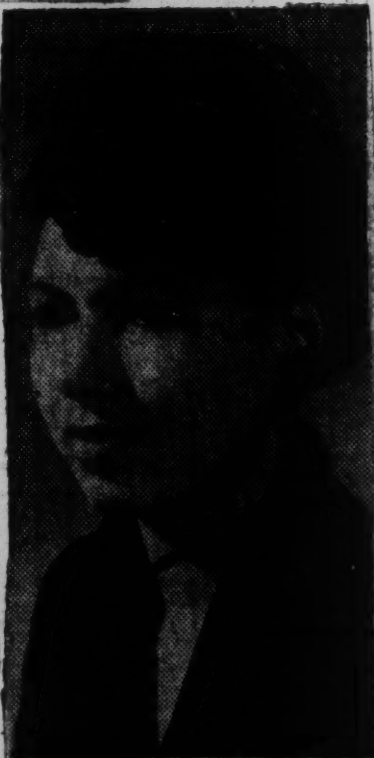
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she will perform with the Paris Symphony Orchestra in Paris on Dec. 11.

SCHUYLER CONCERT

ALBANY, Ga. — An overflow audience heard the world renowned pianist, Miss Philippa Schuyler, when she appeared in concert at Albany State College Jan. 30.

PHILIPPASCHUYLER
Artist



Dr. Joseph Simonson, Ambassador of the United States to Ethiopia, will be piano soloist with Thomas Scherman and the Stadium Symphony Orchestra tonight.

South Americans praise Philippa Schuyler's artistry

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Philippa Begins European Tour

NEW YORK — Young concert pianist, Philippa Duke Schuyler, flew Monday to London to begin three engagements. Thereafter she will play in Frankfurt, Munich, Amsterdam, Helsinki, Stockholm, Oslo, Paris, Rome, Monte Carlo, Madrid, Lisbon, Brussels, Istanbul, Beirut and Cairo.

On Nov. 5, she will play a command performance for Emperor Haile Selassie in Addis Ababa at the celebration of the twenty-fifth year of his coronation. Miss Schuyler will return to the U. S. on Feb. 1, 1956.

Philippa Schuyler toast of Ethiopia

ADDIS ABABA, Ethiopia — Philippa Schuyler, young concert pianist, arrived here on Saturday and was met at the plane by a delegation of 100 Girl Scouts and members of the American Colony.

On Sunday morning, the American Ambassador, Dr. Joseph Simonson, gave a breakfast for her with 150 guests, including the Ambassadors from India, Mexico, Venezuela and Brazil, and Her Royal Highness, Princess Kallamort, and Prince Ama Aberra.

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Selassie greets Miss Schuyler

By CHATWOOD HALL
ADDIS ABABA, Ethiopia — Emperor Haile Selassie greeted Philippa Schuyler following a command performance in the Imperial palace here this week in connection with celebration of the Emperor's 25th coronation anniversary.

Present at the piano concert, aside from the Emperor, were the Empress and other members of the Imperial family, members of the diplomatic corps and other distinguished invited guests.

THE AMERICAN Ambassador, Dr. Joseph Simonson, introduced the young piano virtuoso to the guests.

new YMCA.
After leaving Ethiopia, she will go to Nairobi, Kenya, for a performance; then to Beirut, Lebanon and Istanbul, Turkey. She will return to Europe in late November.

Miss Schuyler's repertoire consisted of a series of classical

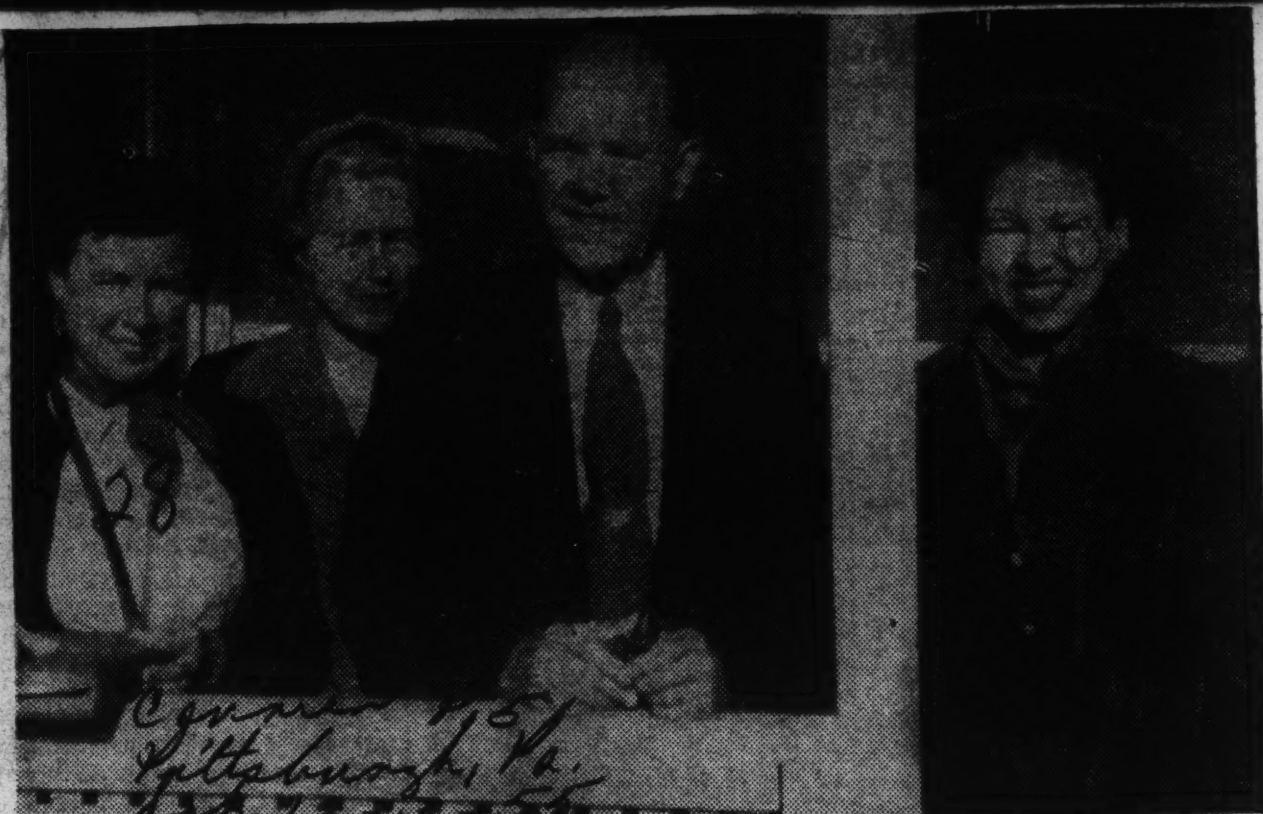


numbers, which she played with great virtuosity and obviously mastered piano technique, to the delight of her guests.

AT THE CONCLUSION of the concert, Emperor Haile Selassie personally thanked Miss Schuyler and presented her with a gold and a silver medal as tokens of appreciation.

While here, Miss Schuyler also gave public concerts at the YMCA and the Armenian Club.

Last week Miss Schuyler, who is on an international tour under auspices of the American National Theatrical Academy, gave a piano recital of George Gershwin's compositions in the Kenya High School in Nairobi.



Philippa in Ethiopia— Upon her arrival at the airport in Addis Ababa, Ethiopia, for a command performance for Emperor Haile Selassie, noted pianist Philippa Duke Schuyler, right, was met by United States Ambassador and Mrs. Simonson, second and third from right, and Mrs. Ruthfuss, left, a friend.

Jack Fields Plans Monument

Report Bess Smith's Grave Found

By CONCHITA NAKATANI
PHILADELPHIA, Pa. — It was reported by press agent Milt Shapiro that Jack Fields, the Ridge Avenue jazz promoter, had found the grave of the great blues singer, Bessie Smith. Several years ago, a man claiming to be related to the great blues artist took this columnist and a "man in blue" through the Rodman Street home and showed furniture which he said was given the singer by her recording company.

Fields is going to place a monument on the grave. Philadelphia, often pictured as the "city that is laid out" referring to the Sunday blue laws . . . appears to be a haven for the out-of-town musicians who are escaping the high rents of the Big City and playing it cool in Billy Penn's Town and working week-end gigs.

Among the crop of singers who are gaining fans in this area are Terri Frances, George Townes, Ronnie Clarke, Arnela, charming "missus" of band leader Tommy Monroe; Sylvia MacRae, Janet Deven, Norma Edwards and Lionel Robinson.

The former Art Tatum guitarist, Tiny Grimes, who has been heading his own combo for several years, is up Lancaster way and should be in our midst before long. When Grimes was a member of the Tatum Trio—Slam Stewart on bass—it was one of the highest-paid trios of that era. Tatum, the king of the ivories, is now aided by Stewart and Everett Barkdale.

The Hotel Brotherhood, where the art of the waltz and two-step has not been forgotten, found Timmy Tisdale and his band supplying the music for the Appreciation Dance. Jimmy Shorter, former Musicians Union officer, is president of the group.

Billy Daniels, whose mellowed voice seems to improve on each appearance, and his accompanist, localite Benny Payne, returned to the smart Latin Casino. Daniels was accompanied by his wife, Perrette.

An orchestra leader, Johnny Hughes, the light-eyed trumpeter, has taken over the A. and J. Record Shop at Fifty-second and Haverford. Hughes is also a member of the 7 and 6 Club holding forth at the Leonard C. Irvin Lodge on Sunday.

That doll of an entertainer and a gel loaded with personality, Wilhelmina Gray, is available for club dates. The songwriter, who has scored several hits via Louis Jordan recordings, is puching the clock at a midtown shop at the moment.

Stump and Stumpy, who were in the Hortense Allen revue on the Jersey side, are local products, and Philly folks never forget that. The Quakertown member of the team is Stump—James Cross—who has distinguished himself on TV, in the movies and on the stage, including the Irving Berlin show "This Is the Army." Now that brings back memories of the Cotton Club Boys—Chink Lee and Al Martin were in the chorus. Cross started in show business at local club spots and the Original Kiddies Hour Show, when Ida James was the signature girl. Stumpy—Harold Cromer—has had his bit in the legit theatre, too.

Godfrey Winner Elwood Smith Turns Producer

NEW YORK—Elwood Smith, who not too many seasons ago was regarded as one of the most promising talents in these parts, has turned producer and seems headed for the success that was predicted for him when, winning an Arthur Godfrey "Talent Scout" contest, he made the old red-head cry.

Opening the first in a series of cabaret productions at the Moulin Rouge on upper Convent Avenue, Smith is being lauded by the critics of the stage arts for what he calls "Experiment in Black." Under this title the former baritone offered two very entertaining pieces last week-end. Because of the great manner in which they were accepted by the public he will offer more of the same this week-end.

The first repeat performance came off rather well last Saturday. It was a hilarious farce called "Aunt Penelope's Shack" and was billed as a sequel to "Uncle Tom's Cabin." Written by Bernard Knighten it featured Hal De Windt, Isabel Sanford, Louise Parrault and Eddie Cambridge.

For this week-end's performances, Smith will revert to his usual format and present the young folk singer, Johnny Baracuda, Irene Senior, the former dancer turned singer and dancers Jo Lopez, Yolanda Gaffney and himself in a dramatic show-case scripted by William Branch with incorporating works by Langston Hughes.

William Grant Still Composition Premiered

JACKSON, Miss. — (AP) — American composer (William Grant Still) will premiere his new composition, "Little Song," at a concert of the Jackson symphony orchestra.

Still, a native of Woodville, Miss., moved to California at the age of five.

"Little Song" is in the theme and variations form, depicting the transformations of a theme as it visits young people in various parts of the country.

The composer is the first Negro to have a symphony performed. He is also the first to conduct a major symphony orchestra, and first in the United States to have a full-length grand opera produced by a major company.

He is also the first to conduct a white radio orchestra.

Among his more famous works are the "Afro-American Symphony," "In Memoriam: The Colored Soldiers Who Died for Democracy," and "Troubled Island."

For composing the opera "Troubled Island," Still received a citation for outstanding service to American music, bestowed on him by the National Association of American Composers and Conductors.

"Little Song," the work performed by the Jackson symphony, was completed last December.

Still To Premiere To Composition With N. O. Symphony Orchestra At SU Fri.

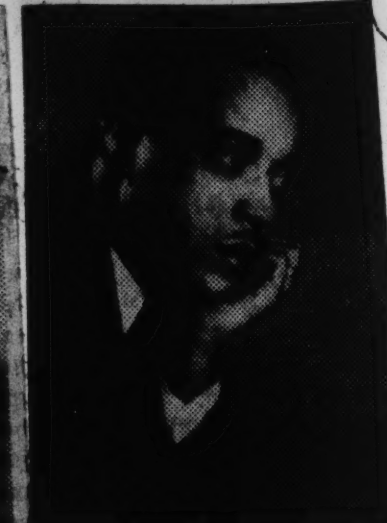
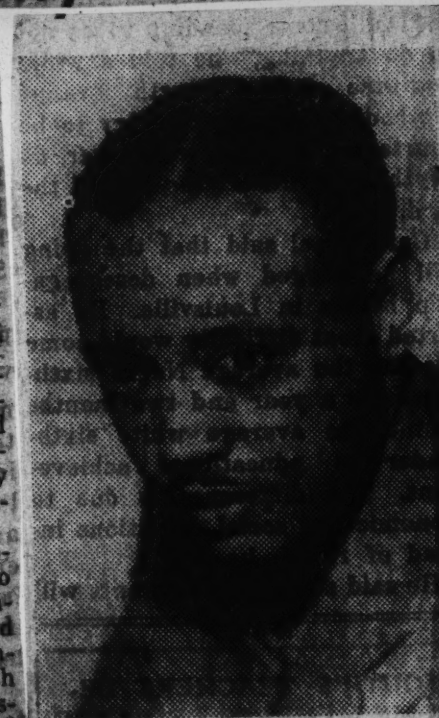
William Grant Still, Composer and Conductor, will be guest conductor of the New Orleans Philharmonic-Symphony Orchestra, Friday, March 4th at Southern University, 8:00 p. m. Mr. Still will premiere one of his own compositions with the Louisiana ensemble.

Mr. Still was born in 1895 in Woodville, Mississippi and was educated in the public schools of Little Rock, Arkansas, at Wilberforce University and at the Oberlin Conservatory of Music; and he studied privately on scholarships made possible for him by the interest of George W. Chadwick and Edgar Varese.

He began the study of the violin at the age of 14 and also learned to play many other instruments, including the cello and oboe. This gave him comprehensive idea of orchestration which he turned to good use by orchestrating for W. C. Handy, Don Voorhees, Sophie Tucker, Paul Whiteman, Willard Robinson and Artie Shaw. For several years he arranged and conducted the Los Angeles Philharmonic Orchestra in his own compositions in the Hollywood Bowl—the first Negro to conduct a major orchestra in the United States.

The composer has received important commissions from the Columbia Broadcasting System, the New York World's Fair, Paul Whiteman, the League of Composers and the Cleveland Orchestra. In 1944, he won the prize offered by the Cincinnati Symphony Orchestra for the best "Overture" to celebrate its jubilee season.

Mr. Still has written twenty-one works for large orchestra, six compositions for small orchestra,



WILLIAM GRANT STILL, of Woodville, Miss., will be guest conductor of the New Orleans Philharmonic-Symphony Orchestra Friday at Southern University in Baton Rouge. He will direct the playing of one of his own compositions, in one of a series of events scheduled as part of the dedication of South-Central Music Building.

four selections for band, seven pieces for piano, nine works for voice and piano, five compositions for violin and piano, nine works for chorus, four ballets and many other works. Of twelve operas written, he has destroyed all but four — "Troubled Island," "A Southern Interlude," "A Bayou Legend" and "Blue Steel." Most of his major works have been published.

THINGS YOU SHOULD KNOW

WILLIAM GRANT STILL

NAMED ONE OF THE FOUR LEADING AMERICAN COMPOSERS, HE HAS WON MANY NATIONAL AWARDS FOR HIS WORKS, CLASSICAL AND POPULAR...

BORN MAY 11, 1895, IN MISSISSIPPI, THE HIGHLY-EDUCATED COMPOSER-CONDUCTOR KNOWN FOR HIS FULL LENGTH OPERAS AND SYMPHONIES, FOR YEARS COMPOSED SPECIAL BACKGROUND MUSIC FOR HOLLYWOOD!

28

Advocate P.U.

Contemporary Features

28 1955

ART TATUM

Art Tatum Art Daily World In 2 Albums

July 11-8-55
NEW YORK — (ANP) — Impresario Norman Graz has just released two albums by blind pianist Art Tatum, containing nearly 100 versions of songs chosen by the artist. The albums are entitled "The Genius of Art Tatum."

The selections, ranging in length from three to seven minutes, combine every mood and all of the artistry which have made Tatum the delight of both jazz fans and musicians.

Atlanta, Ga.
The result is a sparkling performance, given added luster by the improvisations for which Tatum is famous, a weird and lovely combination of jazz, woven through with classical overtones.

Commenting on the work, Whitney Balliett said in the Saturday Review: "One feels that these records, unclassifiable as they are, place Tatum where he long ago should have been placed, as a remarkably gifted technician who happened to learn his instrument through the jazz medium but who has since departed from those beginnings into his own peculiar, restless firmament of expression."

Sarah's New Tune "Lola" a Big Hit

BOSTON — Disc jockeys here who played Sarah Vaughan's new record, "Lola," say that it's the best pop tune that she's ever waxed. Within a week's time more than twenty-four jockeys had played the tune over 300 times on their program.

Currently appearing at the Harvard Club, Sarah was swamped with requests from the deejays to make appearances on their programs.

Big Rhythm Show Due In North Hall

Memphis
Al Hibbler, Sarah Vaughan
Star At 8:30, 11 P.M.

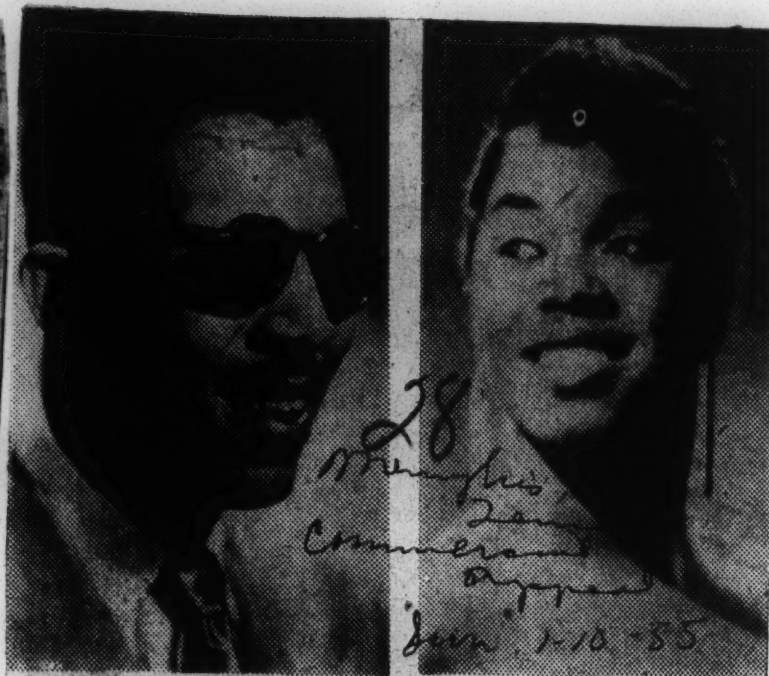
A BIG POPULAR rhythm and blues show by some of the country's top Negro artists is being readied for the North Hall of the Auditorium for Saturday night. The 8:30 show is for white patrons, and the nightcap, at 11, for Negroes. Both are sponsored by Station WCBR.

Headliners are Sarah Vaughan and Al Hibbler, both major recording favorites. Hibbler's current disc of "Unchained Melody" has sold more than a million copies to date. The blind singer got his start by winning a Beale Street Palace amateur contest.

Sarah Vaughan, with a string of hit recordings to her credit, recently was guest on the Colgate Comedy Hour and on Ed Sullivan's "Toast of the Town."

Also featured on the big twin show Saturday will be the Cardinals Quartet, Nappy Brown, fast-rising young rhythm and blues singer, Muddy Waters and his quintet, the close-harmony Moon-glows, and Red Prysock and his big jazz band.

Tickets are on sale at the Central Ticket Office in Goldsmith's, at Home of the Blues Record Shop at 107 Beale, and at WCBR, 378 Beale.



BLUES IN THE NIGHT—Al Hibbler, outstanding Negro singer who got his start winning an audition at the Beale Street Palace here, and Sarah Vaughan, another ranking vocalist, will be costarred on the big rhythm and blues show to be sponsored by Radio Station WCBR at 8:30 p.m. (for white patrons and at 11 (for Negroes) Saturday in the North Hall of the Auditorium.

Sarah Vaughan Pop, Blues Show Sellout

NEW YORK — Unlike many show business critics who believe that packaged rhythm and blues shows are dying out, Broadway personal manager George Treadwell is gambling that the Sarah Vaughan Rock 'N' Roll show will be the biggest box office draw of any that have been out on the road.

Schedule to open Sunday, July 10 at the Tranon ballroom in Chicago, at the Tranon ball room in Chicago sales of the Windy City date back to up his opinion. According to Sam Evans, who's promoting that date, he said only 200 tickets were left at the box office and that a spot twice that size couldn't possibly hold all the people who want to see the three hour show.

And other promoters in towns like Birmingham, Atlanta, Detroit, Houston, Norfolk, Raleigh, New Orleans and Dallas report the same enthusiasm when they put up placards announcing it would appear there. One of the reasons, he points to for his Standing Room Only predictions is that the supporting acts on the show are also top names on records.

Al Hibbler, the Cardinals quartet, Nappy Brown, the Moonglows quartet, Muddy Waters and Red Prysock's band are all part of this Pop, Rhythm and Blues revue. It was estimated that the cost for such a package will run over \$15,000 weekly, not including transportation.

RECORD REVIEWS

Fats' Waller
Dices Called
Collector's Item

FATS' WALLER—Piano, voice and conversation. RCA-Victor (12 discs). *P. 13*

RCA-Victor has gone into its master and re-issued as a collector's item 32 songs and conversation pieces recorded by Thomas (Fats) Waller. Though necessarily inferior to present-day recordings, the re-issue is largely satisfactory and will meet a ready response from Waller followers. *P. 16*

BRAMMS: SYMPHONY NO. 1 IN C MINOR. Berlin Philharmonic Orchestra conducted by Joseph Kellberth. (Telefunken).

This has been called by many critics the greatest "first" symphony ever written. It is a masterpiece as truly as Brahms was a master composer. The Berlin orchestra performs it with a vitality that progresses throughout the work.

SCHUBERT: SONATA IN A MINOR ("ARPEGGIONE"). MENDELSSOHN: SONATA NO. 3 IN D MAJOR FOR 'CELLO AND PIANO. Roger Albin, cello; Claude Helffer, piano. (Telefunken).

Two graceful sonatas performed superbly. Recording is excellent.

Article Tells All About Fats Waller

NEW YORK — "Your pedal extremities are colossal, to me you look like a fossil."

That's the one and only Fats Waller singing out in his gravel voiced style. And now Fats, dead some 12 years, sings again in the pages of the current issue of *Saga* magazine. *P. 16*

IN A DESERVING tribute to the greatest piano player that ever inhabited the world of jazz, the magazine presents the complete life story of the composer of such all-time favorites as "Honeysuckle Rose" and "Ain't Misbehavin'".

The One and Only Fats Waller's biography is appropriately titled, goes back to May 21, 1904, to a house in Harlem where Fats was born, and follows the enormous (in size and talent) man's rise to fame throughout the United States and Europe.

IT'S A COLORFUL, bawdy, humorous tale filled with anecdotes and the atmosphere of small, smoky dives overcrowded with swaying, perspiring jazz lovers who came to forget their troubles and laugh with the big, fat, comical, heavy-drinking, heavy-eating musical genius.

To clarify and enlarge the picture of Fats Waller, the *Saga* profile employs quotes by Fats' contemporaries:

LOUIS ARMSTRONG: "I've seen Fats enter a place and all the people in the joint would just rave and you could see a sort of gladness in their faces, and Fats wouldn't be in the place a hot minute before he would tell them a fine joke and have everybody holding his side from laughing."

Hugues Panassie, French Jazz critic: "I really believe he is the most perfect orchestral pianist jazz has ever known. Fats is also a great soloist, quite the equal of any other. No other musician has been able to re-



FATS WALLER
His Tale Re-told

veal as he has that music is not a complicated and methodical art, but on the contrary, a simple cry of love and of the relaxation coming from the heart of man. Fats is a power."

JACK CHRYSTAK: "He played what appeared to be casual piano, but no one has ever been able to equal it."

Andy Razaf, Fats' collaborator: "Fats could set the telephone book to music."

THE REVEREND Adam Clayton Powell, now a United States Congressman: "Because God gave him genius and skill, he in turn gave the world laughter and joy for its difficult and lonely hours."

Fats Waller died 12 years ago, but he still lives in his music and his records.

Genius of Fats Waller retold in mag feature

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Music: William Warfield Sings

Baritone Is Presented
by Concert Society

CONCERT SOCIETY OF NEW YORK:
William Warfield, baritone; Otto Herz,
at the piano; Robert Nagel, trumpeter.
At Town Hall.
Fortuna Desperata Kieker
Sait Gensien Willen Paumann
Salve Corpus Vladana
Pamandell Johannes Franck
Cantata Domino in Vita Mea Grand
Deux Melodies Hebraiques; Don Quichotte
Dulcinea Ravel
Liederkreis, Op. 38 Schumann
Evening Hymn, The Trumpet Tune, Purcell

WHEN the Concert Society of New York presents a singer, it is generally only to offer a song cycle as the middle work in a chamber music program. But late yesterday afternoon at Town Hall the society paid William Warfield the same compliment. It was not Elizabeth Schwartzkopf. It presented him as its only artist in a full-length recital.

The American baritone merited the compliment. Not only did he prepare a program that met the society's standards in its musical quality, but he sang it with so many virtues that one hesitates which to praise most, his artistry, his vocalism or his spirituality.

Since he began with religious songs antedating Bach and returned to the theme with Purcell's "Evening Hymn" in the final group, perhaps the spirituality should come first. How he poured his soul out in those songs of reverence. It was as if a light inside him glowed to meet the spotlight shining on his upturned face.

And it was not mere undifferentiated sincerity he gave, for each song had its own character. When Mr. Warfield sang the alleluias in Grand's "Cantata Domino" he was vigorous and jubilant. When he sang of Christ's death in Franck's "Passionshed" there was a high, soft note in the sound of devotion he conjured up. And in the Ravel setting of the Hebrew kaddish he seemed to enter the religious world of the synagogue with equal understanding.

All these songs, too, were sung with exemplary musical accuracy. Every note was articulated clearly, sustained for its proper length and fitted into its right place as a unit com-

tributing to a sustained melodic flow. And if the voice was not quite so velvety as it was at his debut five years ago, it was nevertheless more assured, with a range from an impressive forte to melting soft notes in the upper register.

After the religious songs, there was a change of mood in the French Don Quixote songs of Ravel. And these were sung as if French were Mr. Warfield's native language. Then the French songs gave way to lieder and he did Schumann's complete Liederkreis.

He sang the five songs of the cycle with such poetic insight and such sensibility—and again the range of style and feeling was great—that one felt tempted to call him the finest male lieder singer since Alexander Kipnis. Otto Herz accompanied exquisitely and the singer insisted in bringing the pianist back with him for each of the four bows.

The closing number, Purcell's "Trumpet Tune" had Robert Nagel as the trumpeter, and Mr. Warfield matched the instrument, note for note. Cheers broke out at the end, and the Concert Society audience, which is generally content to leave without encores, applauded till Mr. Warfield had added three spirituals. Then he explained that he had had to be cleared for the next event, and the applause ended.

R. P.



Warfield to Tour Europe With Philadelphia Orchestra

NEW YORK—With the Philadelphia Orchestra making a tour of the European continent for the first time in nearly a century from mid-

mid-June, 1955, sponsored by the American National Theater and Academy under the International Exchange Program of ANTA, the great American baritone, William Warfield, has been accorded the special honor of being the only American artist to appear as soloist with the orchestra.

As one of the many scheduled performances in France, Italy, Spain, Portugal, Germany, Austria, Belgium, Holland, Switzerland, Sweden and Finland, a major appearance will be participation in the "Salute to France" in Paris. Arrangements for Warfield to appear with the orchestra were effected by Larney Goodkind, Warfield's personal manager, in cooperation with Columbia Artists Management Inc. While in Europe Warfield will additionally give as many

recitals of his own as time allows. He already is well known to European audiences for his previous appearances.

Warfield Stars With Orchestra

By SAMUEL L. SINGER

William Warfield, one of this country's leading baritones, shared honors with the Philadelphia Orchestra at the ensemble's second of three free City Concerts, last night in Convention Hall. Eugene Ormandy conducted. The final program, tonight, features the Ballet Gull.

Some 8000 roundly applauded Warfield's miniature but diversified recital which served to illustrate, both technically and interpretatively, this young baritone's manifold gifts. He has superb vocal control in high as well as low register, and a resonant voice capable of many colorations.

Following a stately and flowing Handel aria, "Thy Glorious Deeds Inspired My Tongue," from "Samson," Warfield gave a dramatic interpretation of the Credo from Verdi's "Stello," ending with a chilling laugh. His biggest hit, however, was Aaron Copland's arrangements of five Old American Songs. His quick and smooth imitations of animals and poultry in the final one, "I Bought Me a Cat," earned chuckles.

After one encore, "Ride On, King Jesus," arranged by Hall Johnson, Warfield remarked, "I think I've got an idea what you're asking for." Yep, "Old Man River," from "Show Boat."

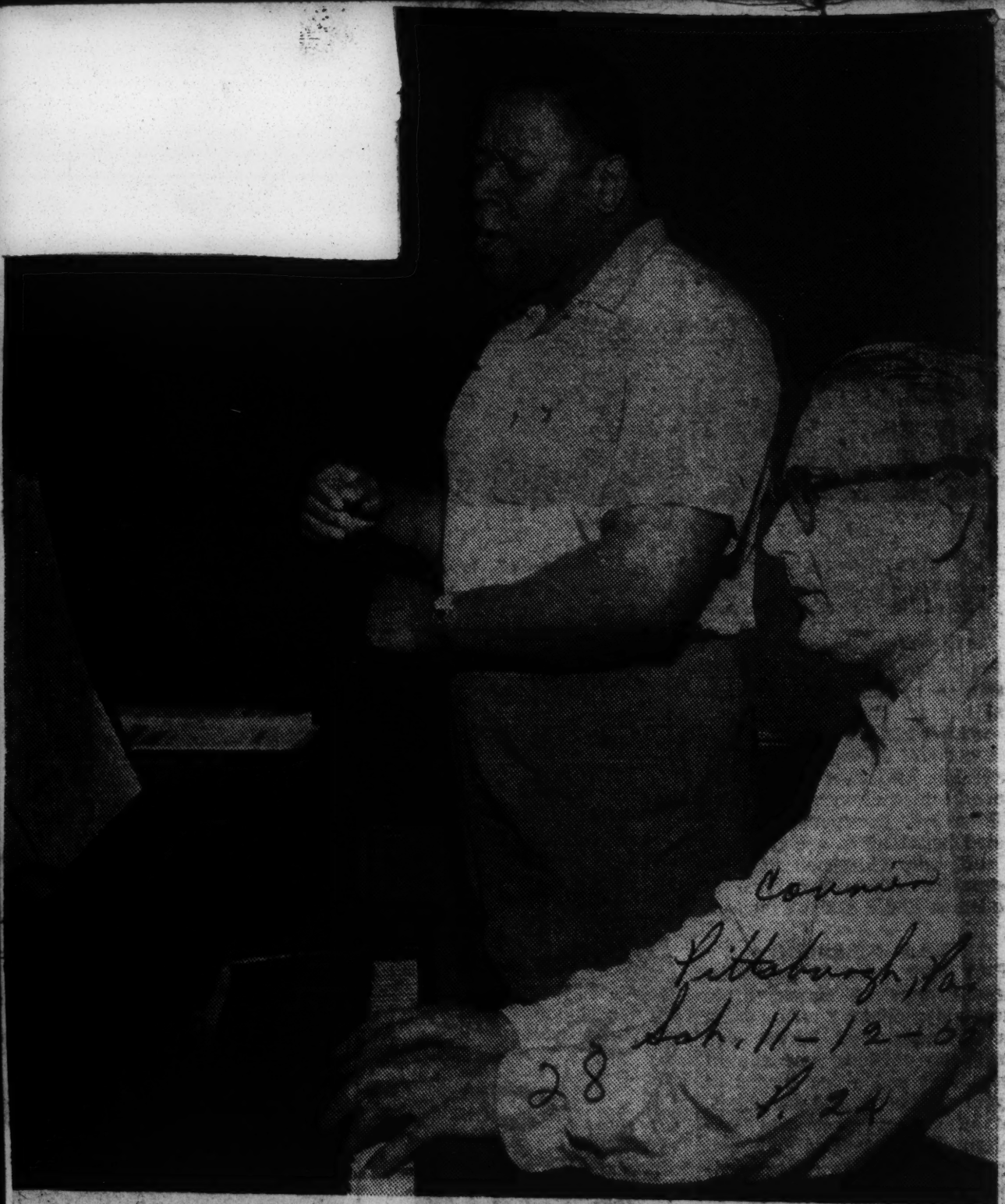
Ormandy opened the program with a lustrous reading of Bach's Suite No. 3, highlighted by the serene and spacious Air. The second half of the program was devoted to Tchaikovsky's "Pathétique" Symphony, its dolorous slow movements tempered by the rousing third movement.

Warfield Sings With Philly Symphony Orchestra In Paris

PARIS.—(ANP)—William Warfield, a Negro who was born in the heart of the blackbelt, last week sang at the world-famous Paris Opera House with the Philadelphia orchestra.

Warfield appeared with the Philadelphia group, billed as the "World's Greatest Orchestra," and its conductor, Eugene Ormandy as guest artist.

He was given a frenzied ovation by the audience which crammed the historic music hall to hear the world-famous orchestra in its first European tour in years.



Cornier

Pittsburgh, Pa.

Oct. 11-12-58

28

P. 24

The Sweet Noise—Baritone Wil-
I am Warfield
caught rehearsing his number with conductor Donald Voorhees just before his appearance on the Telephone Hour as guest soloist Monday. This was Warfield's second appearance on the NBC radio show.

28 1955

LUCRETIA WEST



LONDON DEBUT—Miss Lucretia West, Richmond, Va., mezzo soprano, smiles happily after making her debut at Wigmore Hall in London. She now on a concert tour of European capitals.

28 1955

JOSH WHITE

Josh White in British Charities

20.11-21-23
LONDON (ANP) — Josh White, the American folk singer, is in London to do a concert tour for his pet charity — the Commonwealth and Colonial Children's Christmas party.

White opened the tour at the Central Hall in Westminster. From there he will go to Bradford, Edinburgh, Sheffield, and Dundee.

Baltimore Md.
These parties will bring Christmas cheer to more than 500 English tots, white and colored. The group which organizes the parties is the 77 Club, whose committee includes Winnie Atwell, Edric Connor, Adelaide Hall and several other outstanding colored artists.

Josh White Hailed By London Fans

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Danville's Camilla Williams Is At The Top; Is A Singer Of World Renown

Now Scoring In Europe

Journal and Guide P. 13
Chenault, Va.
When Camilla Williams walked into the spotlight at the Bern, Switzerland opera house last week and began to sing the title role in the Swiss Opera Company's production of "Aida," the one-time Danville, Va. school teacher smiled to herself and said soundlessly: "They told me so, and I told them."

Miss Williams, who recently signed a contract as a permanent member of the Vienna State Opera Company, the first American to do so, had little doubts even when a child that a bright star glowed for her on the operatic and concert horizon.

Feb. 12-3-55
WHEN JUST A WEE SPRIGHT, Camilla turned to her mother, Mrs. Fannie Williams one day and announced "Singing is my calling. You'll be reading about me one day." The youngster also told other friends, relatives and neighbors in Danville of her "calling" and before many years, she was proving that she knew she had been right all along.

The home of Booker Williams, who once drove coaches in Danville, rang twenty-five years ago as little Camilla, then five, tried out her vocal equipment. She sang every time she had a chance and the people who lived with her in the house on Broad street, extension, many times had their doubts that the child knew what she was doing.

CAMILLA'S BROTHER, CORNELIUS, merely shrugged and said, "if she wants to sing, let her." Her sisters, Mary and Helen were more helpful to the fledgling "Aida." Together, they persuaded Mr. and Mrs. Williams to let the child study under the tutelage of Miss Jemina Flippen, to whom Camilla now gives a lot of credit for her exalted role in the concert-opera field.

Miss Flippen had not been unaware that the little Williams girl had talent, and proceeded to develop that talent with dispatch. Under Miss Flippen's ever-alert eye, Camilla learned piano fundamentals and much, very much, more about voice than she had ever known.

THE CHORAL DIRECTOR AT Calvary Baptist Church at Danville was told of the child's talent and persuaded her to join his group. The director, Prof. Irving Taylor, did much to add to the child's stature as a singer, giving her "solo" parts and allowing her to develop self-confidence.

Camilla sang with the church group and continued other musical studies as she advanced through public and high school and then, she hied away to Virginia State College at Petersburg to pursue studies preparatory to acquiring a public school teaching job.

AT VSC MUSIC WASN'T forgotten, however, as the young Miss majored in music and graduated with honors after taking part in many musical organizations on the Petersburg campus.

It was back in Danville for Camilla at graduation and a

career as a public schoolmarm loomed. But townspeople were having none of that. They had heard her in solo roles with the college a capella choir and had arranged a Marian scholarship award audition for her. So, two years after graduating from 'Big State' and teaching in Westmoreland school in her hometown, Camilla Williams was ready for professional training.

SHE WON ONE ANDERSON scholarship, then another. Her press notices began to become more and more laudatory. She accepted more and more roles.

As her career broadened, she accepted the role of Cio Cio San in "Madame Butterfly." That was it. The critics went wild. Noted stars who had played the role announced her "the best yet" in the personification.

THERE WERE TRIPS ABROAD with sensational appearances; more appearances in the States with the N. Y. Opera Company and other top-flight groups; then came the Vienna State opera pact and then the Swiss Opera appearance.

And through it all, Miss Williams (who in personal life is Mrs. Charles Beavers) has remained the unassuming yet assured person she was when she was first contacted on the proposition of seeking an Anderson scholarship. At that time she asked the friends and neighbors who besought her to try to further her musical training "Do you really think I'm good enough?"

EVER SO OFTEN NOW, members of the Virginia State College alumni association which arranged for Miss Williams to study with Mme. Marian Szkley-Freschl in Philadelphia, receive "thank you" notes. Similar correspondence is received by the Philadelphia Orchestra Concerts for Youth group which gave Miss Williams its 1944-45 award.

And there is always "something from Camilla" arriving at homes of the Danville citizens who persuaded the girl who knew she could sing to take a chance at doing it.

Camilla Williams To Sing With Vienna State Opera Co

VIENNA. (AP)—Camilla Williams, opera star, has received a three month contract from the Vienna State Opera. Miss Williams, who sings with the New York City Center opera, appeared for the first time at the Vienna State Opera in the title role of Puccini's "Madame Butterfly." Her performance won the highest praise from Vienna music critics.

The opera management further announced that Miss Williams would sing the title role of Gian-Carlo Menotti's "The Saint of Bleeker Street" in mid-September.



CAMILLA WILLIAMS

Knew She Would Make The Grade

Camilla Williams In 'Madame Butterfly' 28

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U.S. Soprano Success

Camilla Williams made such a successful debut in Vienna that she was re-engaged for a second performance in Puccini's "Madame Butterfly."

Miss Williams returns to Europe this weekend to complete presentations stipulated in her contract to appear in several presentations including Menotti's "THE SAINT OF BLEEKER STREET."

Camilla Williams, Philippa Schuyler in NYC concerts

NEW YORK (ANP) — Camilla Williams and Philippa Schuyler, two of America's outstanding concert artists, will appear during the summer season at City College-Lewisohn Stadium Concerts.

Stadium Concerts, Inc., which has been making piecemeal announcements through the last two months of artists who will appear this summer, did not specify which of the special nights their performances will take place. However, the announcement did specify that Miss Williams will have the lead in a concert version of "La Traviata."

Camilla Williams Hits In New York City Fete

By GLADYS GRAHAM FOR ANP

NEW YORK — (ANP) — Camilla Williams, the dynamic tan star, has come through again with glowing colors in her New York Lewisohn Stadium debut.

The Virginia born star appeared in the title role (Violetta) in La Traviata opposite Metropolitan Opera's tenor Richard Tucker, Martial Singer, Louise Whetsel, Francis Monachino and Howard Fried were other soloists all directed by Thomas Scherman.

Miss Williams' concert was postponed the first night when the clouds burst right at curtain time stemming off an enthusiastic audience of music lovers who had come to hear the diva who flew from Europe for her stadium debut and presentation. She received a rousing ovation when she appeared.

The tiny star's bell like tones rang out over the New York Concert Choir directed by Margaret Hillis, the flying planes overhead and the heavy drift of wind in the air. The Verdi opera was sung in concert form and was televised and broadcast over several networks.

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TEDDY WILSON

Famed pianist forsook printing biz for music

NEW YORK — The nimble fingers of Teddy Wilson, Blue Note Cafe pianist on CBS Radio's "Crime Photographer" (CBS Radio Tuesdays) and trio conductor on the "Teddy Wilson Show," are skilled on two types of keyboard.

After graduation from Tuskegee Institute, where he had become an expert linotype operator, he bypassed the printing business to capitalize on his talent at the piano, which he had studied since boyhood days in Austin, Texas.

AFTER PROVING his ability as a solo entertainer in Chicago night clubs, theatres and nearby resorts, he went to New York.

One night, almost 20 years ago, at a party at the home of the late Mildred Bailey, Wilson and two other young musician guests, Benny Goodman and Gene Krupa, engaged in an impromptu jam session that gave rise to the famed Benny Goodman Trio.

SINCE THEN, Teddy has been headlined in New York's most sophisticated supper clubs and had featured billing at the Paramount Theatre. On two European tours he played jazz concerts in England and the Scandinavian countries.

Between trips he was heard at Chicago's Blue Note Cafe, which

has no connection with his fictional radio setting.

Wilson, in his career, has recorded a virtual history of American jazz. Collectors treasure his stylized piano in numbers with Billie Holliday, Charles Shavers, Lester Young, "Red" Norvo, Mildred Bailey, "Specs" Powell and, of course, the Goodman combines of Trio, Quartet and Sextet.



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Teddy Wilson Pianist On 'Crime Photographer' Started As Linotyper

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LAWRENCE WINTERS, baritone of New York City Center Opera and of international concert stage fame, is greeted at reception after his Villadega College con-

cert of mid-March. Left to right, president Arthur D. Gray, accompanist; Sherman Frank, Mrs. Gray, Mr. Winters and Ruby Powell, and Roland Braithwaite, organist. (hidden).

Lawrence Winters Hits Again With Berliners

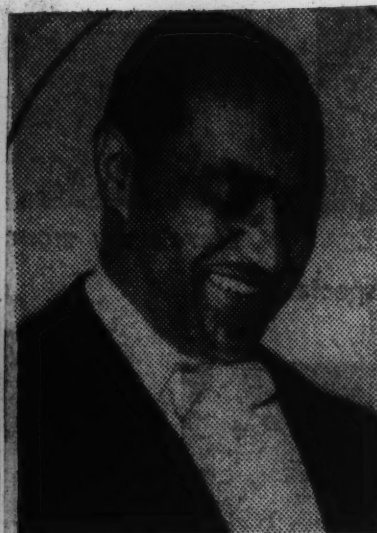
NEW YORK — Lawrence Winters, a native South Carolina graduate of Howard University who turned his ideas into a narration (opera) in song, is the leading baritone and mainstay of New York City Center's Opera Company. The star, along with others in the roles, opens the 14th season Oct. 5.

Winters will be heard in "Carmen," "Love For Three Oranges," and Cavalleria Rusticana and other operas not yet announced.

Other colored opera stars on the New York City Center Opera Company's roster are Adele Addison of Springfield, Mass., soprano, and Conductor Everett Lee, of Cleveland and New York. Joseph Rosonstock is general director.

Since then, Mr. Winters has recorded for Columbia Masterworks, been featured on TV, given command performances before Presidents Aleman and Camacho in Mexico City and toured Italy, France, Belgium, Holland, and Germany.

Winters studied music at Howard University. A short time after graduation, he became the first Negro singer to appear with the N.B.C. Symphony Orchestra.



LAWRENCE WINTERS

Winters star of opera in NYC

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